

The School Musician

Who Won All the Prizes
at the National Contests?

Should Contest Judges go to School?

John Philip Sousa, Pawnee Indian

How do the Spanish Tune the Mandolin?

A New Reed' With a Big Bass Voice

Teaching You to Play
Band Instruments by Radio

Which Is Most Important
Band or Orchestra?

10c

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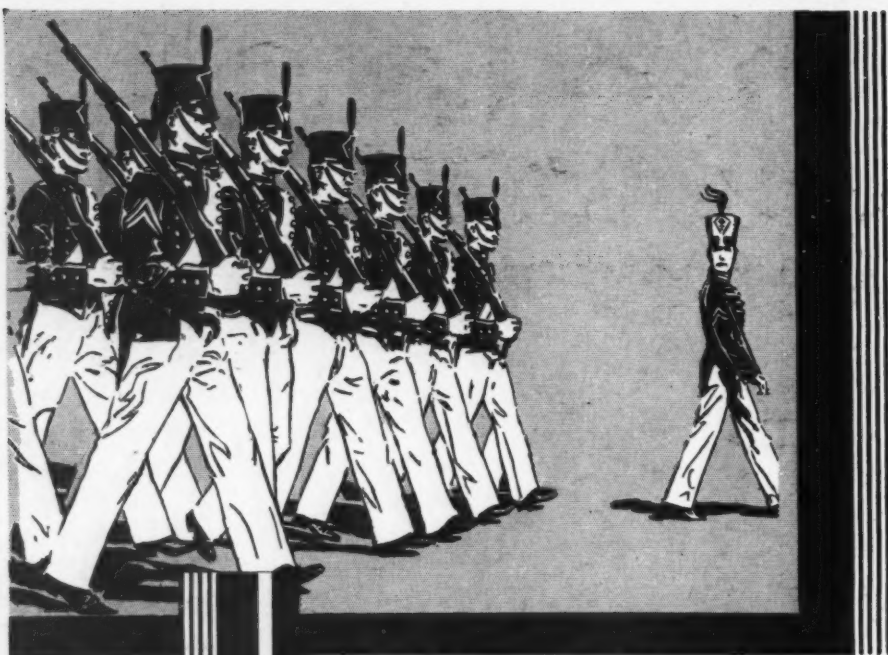
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Official Organ of the

National School Band and Orchestra Association



all
out of
Step
but
JIM

DOWN the street comes the smartly uniformed line of marchers—"All out of step but Jim." The precise, rhythmical step of all the others is ruined because Jim can't quite keep the stride.

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COLOSTON R. TUTTLE

Director of the Marion, Indiana, High School Band, second place winners in the National Contest, and President of the Indiana School Band and Orchestra Association.

Read on page 42 how Mr. Tuttle is helping to Make America Musical.

The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE and EDITORIAL OFFICES

Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

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JUNE, 1931

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Joliet, Ill.

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The Editor's Page

WE ARE particularly proud of the two pictures reproduced on pages 24 and 25. The picture of the Joliet Township High School Band in the actual performance of winning first place in Class A of the Sixth Annual National School Band Contest was made at ten o'clock at night in a moderately lighted auditorium by the use of Photoflash, which so relieves the "startle" of the old time flash light that the musicians, though unprepared, were undisturbed and unannoyed as evidenced by the fact that they won, in a mighty close contest.

The picture was made in three shots—three separate eight by ten photographs which were afterwards joined together. It was a surprise scoop for Lee Krupnick, news photographer, assigned to cover the contest finals Saturday night. He was really photographing the Coliseum and its record crowd, unconscious of what particular band was performing at the moment. It was not until the Sunday edition of the Tulsa World was off the press that the lettering on the big bass drum in the photograph was discovered and the value of the picture, which had been cast aside and unpublished, realized.

The section of seats behind the platform where the band performed was reserved for the judges. In the extreme foreground, left and right, you will see Harding, Simmons, O'Neill, Sousa, and perhaps you can find many others whom you know.

The other picture shows the massed band with some of the judges and Lieutenant Commander John Philip Sousa on the directors' platform.

CHICAGO IN 1933

For the Eighth National School Band Contest in 1933, Chicago has extended its official invitation. That is the year of the great Century of Progress Exposition.

But there are other reasons just as intriguing for the selection of "The Wonder City" as host to the contest two years hence. "Chicago," writes Otto B. Heaton, President of the National Association of Music Masters, "is the outstanding community in the musical world today. . . . No other city can match this for the number of children receiving music instruction in the schools."

So Chicago becomes a magnetic attraction to events musical. It is school music conscious. It is a veritable shrine of the Muse, at the feet of which the Nation's school bands shall want to gather in 1933.

EDITORIAL of the MONTH

(From "The Glenville Torch" of the Glenville High School of Cleveland, Ohio; Majorie Buckholz, Editor-in-Chief.)

MAKING OUR OWN MUSIC

WHEN a student spends eight hours a day between classwork and studying, he is in dire need of a change to break the routine. Modern educators, realizing this fact, have provided our schools with recreational equipment that exercises the body as well as the mind; with art departments that develop an appreciation of beauty and frequently inspire self-expression, and with music departments that furnish an outlet for the lungs

and render other services of which we shall proceed to write a longer discussion.

There is something exquisitely and infinitely satisfying in making music. To hear music is uplifting, for it is a medium by which we may express our emotions and even our thoughts. When a group of people raise their voices in unison or form all shades of harmony, blending together, they experience an elation that can come only to those who suddenly find themselves speaking the same language, sympathetic with each other's views.

In our school we feel that we appreciate the bands of music: we possess four splendid music organizations besides many classes, so that we can safely say a great majority of our students participate in them. Our band and orchestra, the instrumental organizations which won first and second places respectively in the recent contests, are well known for their attainments. But while we take a justifiable pride in our popularity and the recognition that has been rendered us, we know that our deepest satisfaction, our greatest joys, come in making our own music.

POEM of the MONTH

(From "The Northeast Courier" of the Northeast High School of Kansas City, Missouri; David B. Ormiston, Executive Editor.)

ONE PERFECT NIGHT

Ola Arends

Alpha Literary Society

A billowy cloud
To pillow my head.
A vast sky of blue
To blanket my bed.
A wee, tiny star
That twinkles and gleams
Like a small magic lamp
To guide all my dreams.
A low gust of wind
That sings lullabys
To croon through the tree-tops,
Caress my tired eyes.

Then, sleep—heavenly sleep,
Like a vapor—a mist
That eddies and swirls
Then doesn't exist,
Shall drift in around me,
Like fog settle down
Until in its folds
I struggle and drown.
And diffused over all
Like the moon's silvery light,
God's love shines, and makes this
One perfect night.

Faith is a higher faculty than reason.—Bailey.

Kind words are the music of the world. They have a power which seems to be beyond natural causes.

—F. W. Faber.



THEY WIN. Archie R. McAllister, whose Joliet, Illinois, Township High School Band won first place in Class A. William Revelli, whose Hobart, Indiana, High School Band won first place in Class B, and Alex P. V. Enna, whose Nicolet High School Band of West DePere, Wisconsin, won first place in Class C.

Winners!

In America's Greatest School Band Contest

IF the band from Hornell, New York, had been able to make the trip and keep its registered appointment with the Sixth Annual National School Band Contest, held at Tulsa, Oklahoma, May 21, 22, and 23, it would have done two important things. First, it would have brought the total number of visiting bands up to an even pitch with last year's contest held at Flint, Michigan, and it would have established a new travel distance record.

But Hornell failed to appear. So the distance record went to the smallest band in the contest—twenty-four tiny musicians from a mining center of two thousand people in southwestern New Mexico. Almost half of this group, the Lordsburg Mavericks, under the direction of W. C. Mearns, himself only twenty-three, are youngsters from the grade school. Two are girls, Mary Josephine DeMoss, and Pamela Nicholson. Although organized less than a year ago, the band won first place in its state. So this little band became a factor in the

most brilliant National School Band Contest yet on record.

Joliet, First

It is no longer news that the Joliet Township High School Band, under the infallible direction of Archie R. McAllister, carried home the *piece de resistance* of this gala event. The band, accomplishing this feat this year, had to be close to flawless because the competition was keener—keener than it had ever been before. All of the bands, participating in the finals of all three classes, were head and shoulders above similar efforts of a year ago. Mr. McAllister has developed this year a much better band than that which, under his baton, won the National Championship in 1926, '27, and '28 and took the first and only National Trophy ever taken home for keeps.

The score in the competition for the present trophy is two in favor of Nicholas Senn High School Band, Chicago; who has had the trophy two years, having won it in 1929 and retained it in 1930; and one in favor of

Joliet, this year's victor. If Senn should win again next year, the trophy will be hers for keeps. Joliet will have two more winnings to go.

Marion, Second

But this year's contest upset any notion that may have existed that the possibility of winning the grand prize in Class A has been limited to relatively a few bands. It proved how easily the picture may be upset by new entrants. Joliet presented a wonderful exposition and made a remarkably good record in the sight reading contest which boosted their final score materially. But with all that they did not win in a "walk away." Marion, Indiana, was close on their heels.

In fact, for the listener, appreciative but untrained in the technique of judging, it would have been difficult to decide between the two. Although almost a newcomer in the National Contest, C. R. Tuttle, President of the Indiana State School Band Association and director of the Winona Band Camp, has developed a playing organization that is inspiring to listen to.

Here are the 41 Bands that Competed and one that Marched

Class A

1. Joliet Township High School, Illinois, A. R. McAllister10339.5
2. Marion, Indiana, High School, C. R. Tuttle... 9943.5
3. Mason City High School, Iowa, G. R. Prescott. 9942
4. Nicholas Senn High School, Chicago, Capt. Ostergren 9907.5
5. Harrison Technical High School, Chicago, Capt. Barabash
6. East High School, Aurora, Illinois, M. W. Rosenbarger 9624.5

Class B

1. Hobart, Indiana, High School, William Revelli. 10178
2. Boys' Vocational School, Lansing, Michigan, King Stacy 9788.5
3. Mooseheart, Ill., High School, G. S. Howard.. 9541.24
4. Frankfort, Indiana, High School, A. H. Thomas 9335.75
5. Menasha, Wisconsin, High School, L. E. Kraft Stillwater, Oklahoma, High School, T. A. Patterson
6. Denison, Iowa, High School..... ..

Class C

1. Nicolet High School, West DePere, Wisconsin. 9824.75
2. Oxford, Michigan, High School, Geo. F. Dunbar 9509.5
3. Cleveland, Oklahoma, High School, George W. Sadlow 9063.25
4. Arthur, Ill., Township High School, R. K. Eden 8656

5. Picher, Oklahoma, High School, G. L. Kymes.. 8564
6. Fairfield, Nebraska, High School, J. H. Rennick 8483.25

Other Bands

Joplin, Missouri, High School, Frank T. Coulter.
 Central High School, Tulsa, Oklahoma, Albert Weatherly.
 Cisco, Texas, High School, G. W. Collum.
 Amarillo, Texas, High School, Oscar Wise.
 Pontiac, Michigan, High School, Dale Harris.
 Abilene, Texas, High School, R. T. Bynum.
 Sand Springs, Okla., Home Band.
 Colorado Springs, Colorado, High School.
 Cheyenne Wells, Colorado, High School.
 Sioux Falls, South Dakota, High School.
 Colorado, Texas, High School, Roy Hester.
 Clarksdale, Missouri, High School, Simon Kooyman.
 Stafford, Kansas, High School, Hazen L. Richardson.
 McComb, Mississippi, High School, Elmer J. Frantz.
 Perryton, Texas, High School, Rudolph R. William.
 Pine Bluff, Arkansas, High School, Roy M. Martin.
 Bristow, Oklahoma, High School, L. M. Calavan.
 Chillicothe, Missouri, High School, J. M. Dillinger.
 Miami, Oklahoma, High School, Major Dietzel.
 Wink, Texas, High School, Earl Ray.
 Lordsburg, New Mexico, High School, W. C. Mearns.
 Springdale, Arkansas, High School, C. J. John.
 Canadian, Texas, High School, Erma Gray.
 Lorimer, Iowa, High School Band came only for the marching contest and were not entered in the general contest. This really makes 42 bands.



THEY DECIDED. Judges in the National High School Band Contest were, left to right: A. Austin Harding, Director of Bands, University of Illinois; N. de Rupertis of Kansas City; Karl L. King, Director Municipal Band, Fort Dodge, Iowa; Edwin Franko Goldman, Pres. American Bandmasters Ass'n., Director Goldman's Band, New York City; Frank Simon, Director ARMC Band, Middleton, Ohio; Carl Busch, Eminent American Composer and Conductor, Kansas City, Missouri; Will Earhart, Supervisor of Music, Pittsburgh, Pennsylvania; Ernest S. Williams, Dean Military Band School, Ithaca, New York; Captain Charles O'Neill, Director Royal 22nd Regiment Band, Citadel, Quebec, Canada. Victor J. Grabel, Secretary American Bandmasters Association, Chicago, Illinois, who does not appear in this picture, was also one of the Judges.

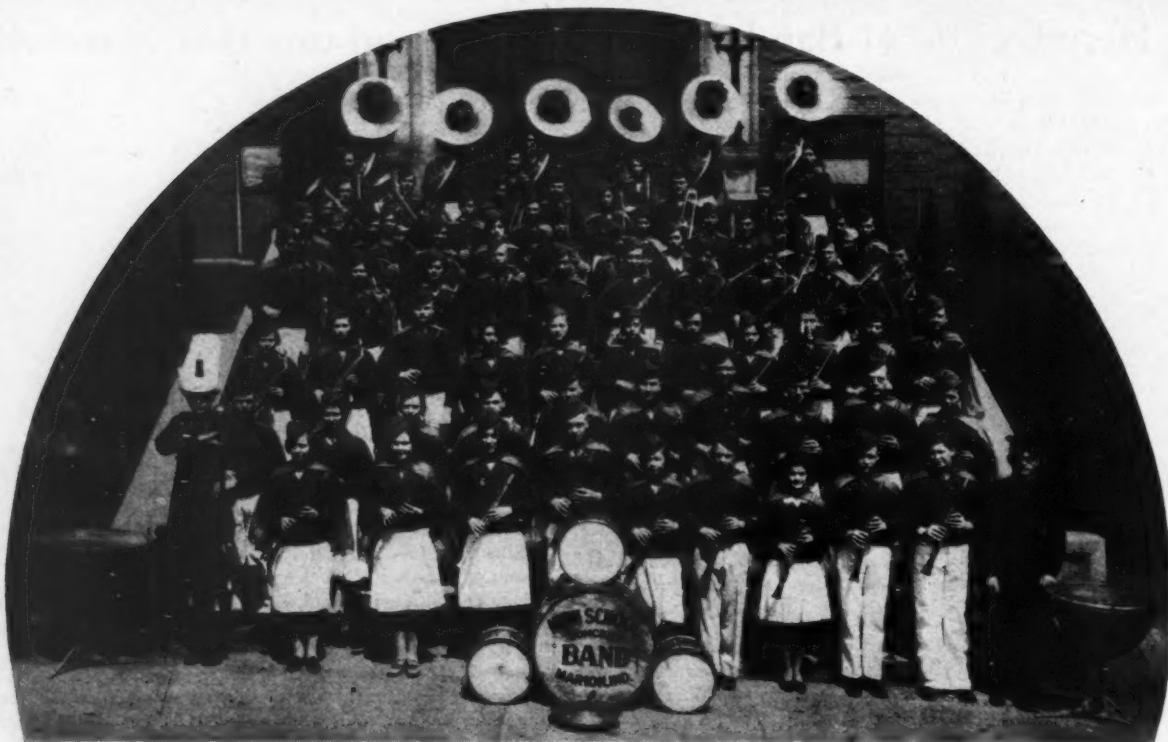
His interpretation of the contest number, "Entrance of the Gods into Valhalla," was strictly Wagnerian. He carried his impressions from one movement to another with clarity and distinction. There was never a hollow spot, nor a ragged edge. His

"singing" trumpet voices were clear and sweet and beautiful. Tuttle had a band.

Mason City, Third

And then another unpropheied achievement was the third place victory of the Mason City (Iowa) High

School Band. Not that young G. R. Prescott hasn't always had a good band, but because his band this year was so much better than it has ever been before. Here again is seen how quickly a band may rise to the brink of National Championship.



It is the custom when announcing prize winners to begin at the bottom. When the sixth, fifth, fourth, and third prize winners in Class A had been announced at Tulsa, the audience sat breathlessly tense, awaiting the next word that would announce the decision between the two remaining bands, Marion, Indiana, (above) and Joliet. In the opinion of the audience both of these bands were so good that it would be hard to decide between them. There was pandemonium when Marion was announced the second prize winner, leaving Joliet for first place.

Senn, Fourth

"They've got the best band they ever had," was the honestly expressed opinion of Capt. Gish, erstwhile director of the Nicholas Senn High School Band as he listened to their contest performance. Captain Gish directed the Senn Band through two national victories. The fact that Senn came in fourth this year, under the skillful direction of Captain Ostergren, shows how far all the bands have advanced over the past year.

The signature of the Senn Band is perhaps its reed section. The instruction and coaching of Clarence Warmelin, Chicago's most noted clarinet instructor, has given Senn reed performers, as a group, a tonal quality, solidity, and beauty, unapproached perhaps by any school band in the country. Senn went home disappointed, of course, but it was the kind of disappointment that brings out the true metal and Senn is very apt to step right back into first place again next year and take the trophy back home to stay.

Harrison, Fifth

There are unsung heroes in every contest. The Harrison Technical High School Band of Chicago, under the direction of Captain Barabash, achieved a victory far more valuable

than the trophy, too big to be classified, too fine to be figured by percentage. Last year Harrison Tech entered the national for the first time. They did not show in the finals. This year Captain Barabash won the Chicago city contest and took fifth place in the National with a band of youngsters, over half of whom are less than a year old in music. Many of the boys and girls laid strange hands on their instruments last fall. Jean McDonough must be a marvelous instructor of the harp to have tutored the fingers of Eleanor Klos in only two months' time. Here again the rapid rise in the standard of school music is demonstrated. Last year a newcoming "also ran" at the National; this year awarded a place as the fifth best band in the United States. What progress. From the angle of such accom-

plishment, Harrison Tech and Captain Barabash deserve congratulations over the four bands that made higher scores. Harrison, incidentally, with 102 pieces was accredited the largest band in the contest.

Aurora, Sixth

If there had been fifty bands in the finals, one of them would have come in fiftieth. But judging from the scale of difference between the six who did compete, if there had been fifty, the last would not have been hard for the listener to take. East High School of Aurora, Illinois, M. W. Rosenbarger, conductor, came in sixth. They were first to play on the final program. Strangers in the audience of 10,000 people who had packed the Coliseum for the evening's big event thought they must be about the best band in the country and would have been satisfied to listen to them all evening as far as good musical entertainment was concerned.

Conductor Rosenbarger uses the marimba in his instrumentation, and Robert Ladd and Veda Meyers deserve special mention for their work on these instruments. The band is well balanced and nicely directed. It is unquestionably national contest material that is destined to quickly mount the ladder and pick the plum.

**A Remarkable Picture
of the
First Prize Winning Band
In Action**

**Will be found on pages
24 and 25**

Class B Bands

And don't think the bands in Classes B and C were far behind the big fellows just because they came from schools of smaller population. Hobart, Indiana, first prize winner in Class B rolled up a score of 10178, and one heard the frequent prophecy that if Hobart should have broken into Class A, they would surely have shown in the finals and contributed some stiff competition.

Everyone gets a thrill out of a performance by the boys from the Vocational School of Lansing, Michigan, under the direction of King Stacey. These boys are undisputably getting as fine training in music as they are getting in the other branches of their school work. It is a special joy to see them on the parade ground.

G. S. Howard is another genius of the baton who has accomplished great things in a very short time at Mooseheart, "the City of Childhood." Incidentally the Mooseheart Band played a concert for the Tulsa Chapter of the Moose Lodge. As one of the supporters of Mooseheart, one can just imagine how much they enjoy having their "very own" band as their guests and entertainers. Mr. Howard is one of the brightest promises in school music today.

Frankfort, Indiana, justified their director, A. H. Thomas, and on some of the points showed special promise which stands them in hand to do much better next year.

There was an unfortunate accident in totaling the preliminary scores of the Class B Bands with the result that Menasha, Wisconsin, was designated for the finals and played in the finals, whereas Stillwater, Oklahoma, should have had the appointment, but, of course, did not appear. This mistake, on the part of the adding machine operator, was not discovered until the finals in Class B had been played. The scores of the two bands, taking everything into consideration were so close that it has been decided to call a tie between Menasha and Stillwater.

Class C Bands

All of the bands in Class C showed marked improvement generally over

the bands in this class that appeared last year. The Nicolet High School of West DePere, Wisconsin, was exceedingly creditable for its size. In fact the standard of musical quality in these smaller bands is coming up so nicely that a different system of classifying may prove to be one of the requirements in the future.

Every band that enters a great National Contest of this kind, if it comes with an open mind, leaves with a heart full of gratitude for what it

to enter a National Contest can be said to lose, is really the biggest winner.

For to that band—its young, discouragable musicians, its more experienced and serious-minded director, come inspiration, an enlarged conception of school music, a new vision through having heard the best bands in America perform. If they are of the right metal—and they are—they go back to their practice rooms with fresh and invigorated determination

These Won First in Class B



This band from the Hobart High School of Hobart, Indiana, drew a great deal of attention and was thought by many to be worthy of competition in Class A, although the population of the school gives it a Class B grading.

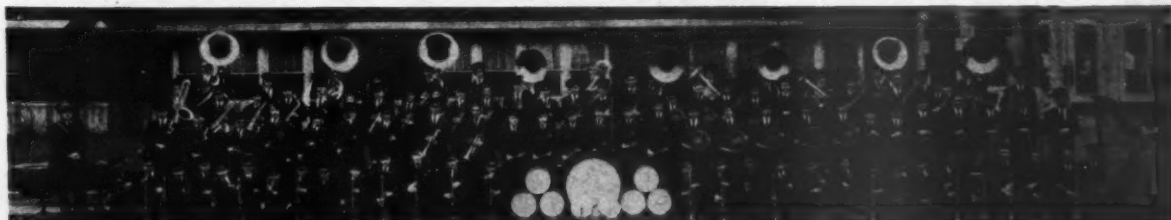
has seen, heard, and learned. But it seems likely that the band that loses, if indeed any band that has the honor

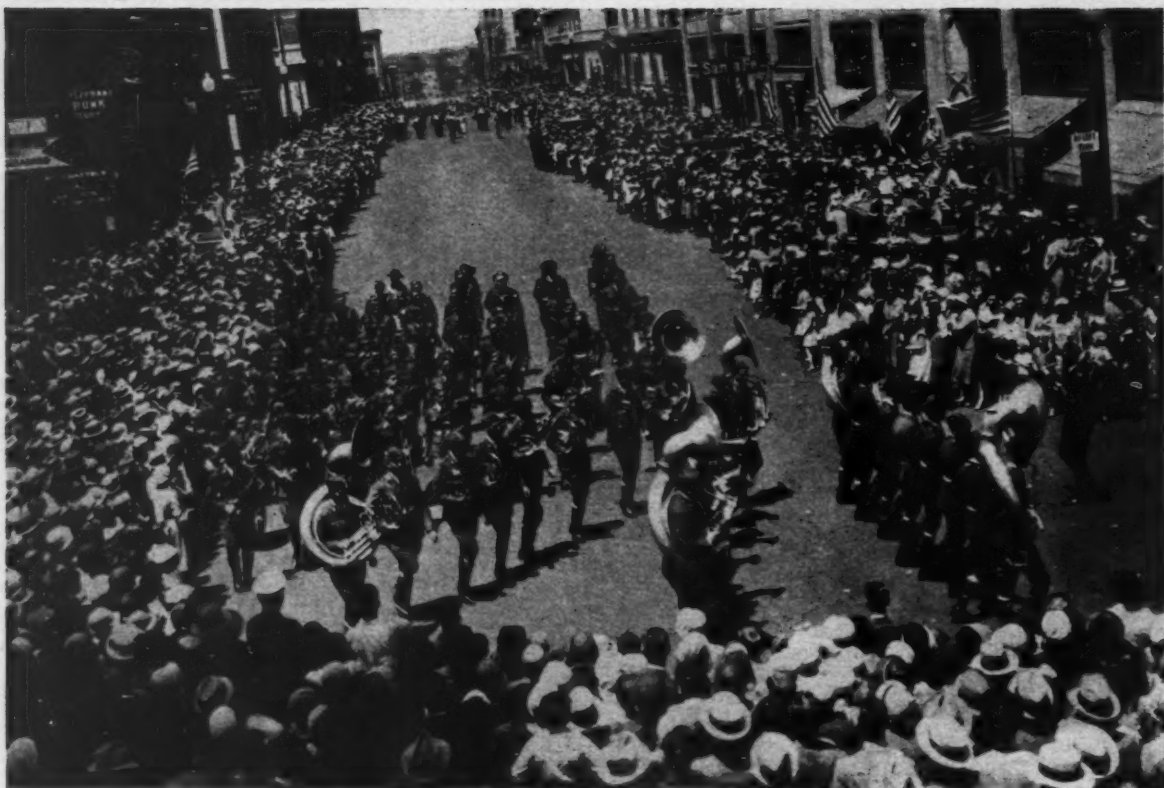
to meet that elevated standard they have acquired. And they do it.

And so to all those promising bands participating in the Sixth Annual National School Band Contest and who went home with empty hands, let this Association rise in respectful tribute and extend our hands in sincere congratulations for the inspirational prizes they have won, more valuable than armfuls of tinsel trophies. And let us say in dead earnest, "Come back again next year and give us all a trimming. We'll love it."

**And You'll Find the
Picture of the
First Prize Winner
in Class C
on page 21**

The Mason City, Iowa, High School Band has been champions in its state for the past three years. It is an exceptionally, well-trained organization and was generally praised at Tulsa where they won third place in Class A.





All along the line of march, Senn High, last year's champs, were given the glad hand.

The Big Parade

OVER 100,000 Oklahomans jammed the business district of Tulsa on Saturday, May 23, to catch a glimpse of forty-two school and college bands that staged its giant parade through the main streets of the city during the noon hour.

Where did they all come from? Well, from most everywhere it seemed. Sixteen states were represented by one or more bands. They came from Iowa, Indiana, Nebraska, Texas, Mississippi, Oklahoma, Missouri, Wisconsin, Michigan, Illinois, South Dakota, Wyoming, Colorado, Kansas, New Mexico, and Arkansas. There were nearly 3,000 boys and girls in uniform there for the big National School Band Contest. A stop-watch recorded exactly an hour and eleven minutes for the parade to pass.

Long before the appointed hour, eleven-thirty o'clock, the down-town streets were jammed with people. Windows of all down-town office buildings were packed with people, and roofs sprouted crowding figures.

Like most parades, this one was thirty minutes late in starting. But everybody waited patiently, sure of ample reward, and then it came.

The customary advance battalion of motorcycle police chugged along to clear away a channel for the sparkling river of colorful uniforms and sounding brass behind them. Then came the University of Oklahoma Band, guest of the occasion, paying tribute to the junior musicians, many of whom will fill their college ranks as they pass on into the bigger duties of life.

The distinguished guest of the day, John Philip Sousa, was cheered roundly as his car swept down the street. Officers of the city and of the National School Band and Orchestra Association rode by in their well filled cars.

The bands were spaced about a block apart and moved down the street with military precision, while overhead, airplanes circled and dipped, adding much to the spectacle, as a whole. Came Lansing, Michigan, in uniform of gray; the orange jacketed outfit from Wink, Texas, and the olive drab Joplin, Missouri. A feminine drum major led the band from Chillicothe, Missouri, and a row of girl drummers set the marching time.

In double quick time marched Abilene, Texas. Aurora, Illinois, did likewise. The Aurora Band was one of

the favorites of the parade. It was excellently drilled and marched with exactness and precision.

A tiny player in the center of the Colorado, Texas, Band got special applause, although he will probably never know it unless he reads it here. The Hobart, Indiana, drum major was full of pep. They and Cleveland, Oklahoma, had many miniature musicians.

"Look at that. Isn't that great? Don't they look swell?" So one heard the murmur ripple through the crowd as the smartly uniformed Menasha, Wisconsin, band came into view. The cut of their powder blue and gray uniforms with touches of silver in belt and trimming and the pert slim plumes on their caps were after the West Point manner. This, too, was an exceptionally well drilled band as well as a beautiful one.

Joliet's black and gold with swinging capes and gold plumed caps helped to identify this dignified group as an inevitable prize winner. Margaret Wiswell, sponsor of the band, marched with the drum major. Harrison Tech of Chicago wore the conventional R. O. T. C. uniform and their marching was in keeping with their military attire. Tulsa newspapers made special note of their drum major. "—about the prettiest small girl whoever trod pavements, a girl whose gay and friendly smile not only brought smiles in return, but a hearty and approving hand from all and sundry."

Senn High, Chicago, greeted everywhere as the "champs" also wore the R. O. T. C. uniform and kept a fine marching formation, in step with their expert drummers.

And on they marched and on they came. More and more and more. McComb, Mississippi, in black and white; Bristow, Oklahoma, in royal purple and gold; the scarlet capes of Arthur, Illinois; and the girl drummers and girl drum major of Canadian, Texas, all in their turn captured the admiration of the cheering throng. One began to notice detail. Oxford, Michigan, had a whole row of girl trombone players and Pontiac, Michigan,

past, there can be no further doubt in their minds as to the importance of the major-domo. It was always he, or she, if they were good, who sparked the applause. The smart stepping girl major of Mason City, Iowa, was a parade in herself and drew a big hand, and so did the pretty leader of the Nicolet High School Band from West DePere, Wisconsin. Cheers of delight greeted the strutting and prancing major of Pine Bluff, Arkan-



It would be difficult to describe the ecstasies of watching forty-two school and college bands march by in a single parade. There was music and a constantly changing flood of color dazzling to the eyes.

had one of the snappiest drum majors in the whole parade. Colorado Springs, Colorado, had the tiniest.

If the band directors stood in with the crowd to watch their outfits drill

sas. Frankfort, Indiana, in light blue and white had a good leader.

Drumming for Cheyenne Wells, Colorado, is no cinch. It took the drummer and a Boy Scout to carry the drum. Lordsburg, New Mexico, looked very sedate and Amarillo, Texas, though uniformed in conventional black, stepped smartly to quick music.

A Bell-Lyra of sparkling silver glistened impressively as Marion, Indiana, marched by in their gold and purple. Clarksburg, Mississippi, was in maroon and white, and Sioux Falls, South Dakota, in black and orange.

Iowa climaxed the parade, Denison in dark blue and gold, Lorimer in yellow and white and singing "Iowa." It was Lorimer that came only for the marching contest.

The Mooseheart, Ill., boys, in black and white and with military looking caps, were general favorites everywhere.

Central high school of Tulsa, headed by three domos and with scarlet-caped and white-frocked girls bringing up the rear, received loyal and admiring applause all along the way.

(Continued on page 48)



The eager crowd kept crushing in upon the narrow channel until at times it was difficult for some of the bands to maintain their formation. Here is a dazzling spot of white in the long ribbon of ever changing color. The sparkle of brass and silver added much to the glitter of the pageantry.

Aurora Wins

The Marching Contest and the Massed Band

THE amplified voice of the announcer, a lifted baton in the famous directing hand of John Philip Sousa, and two thousand seven hundred instruments blared into the march "The Southerner" in Skelly Field in Tulsa, Oklahoma, as an audience of 10,000 listened to the massed band of the Sixth Annual National School Band Contest. Another march and then one of Mr. Sousa's own compositions, "The U. S. Field Artillery March." That was to have been the last, but by special request there was another, the soul stirring "Stars and Stripes Forever."

"The bands did wonderfully," John Philip Sousa said at the conclusion.

"I think that this is about the second largest band I have ever directed, in the capacity of guest director, and surely want to praise the boys and girls for their work. Every section did splendid work.

"I feel that these contests are a great thing for the boys and girls. It develops friendship among them and aids them in many ways. I think that these contests will gradually develop

into regular concerts, with a regular concert program being presented by massed bands. When they do that, I feel that something very useful is being accomplished."

They Marched

Playing "Them Basses," the Stillwater, Okla., band swung out into the field to do its stuff and was followed by the Pine Bluff, Ark., aggregation, whose major domo steps high, wide and handsome.

The scarlet capes of the Chillicothe band splashed the field with brilliance as the Missouri boys and girls did their stuff. The Chillicothe drum major is a girl and when she drew her crowd up before the grandstand and, clicking her heels smartly, saluted, she was rewarded with loud applause.

The marching champions of 1930, the boys from Lansing, Mich., commanded a big hand when they marched onto the field, trim and military in their dark uniforms. These boys showed good form.

And then came Menasha, Wis. There's no mistaking it, these spirited,

blue-clad youngsters from the Badger state are prime favorites with audiences. Stepping high, heads up, blue and gold banners flying, silver instruments shining against blue and gray uniforms, they are a gorgeous sight. Trimly clad, expertly drilled, they came off the field with the warmly approving applause of watching thousands in their ears.

Aurora, Ill., trim and compact in dark uniforms and moving with poise and assurance—they were unmistakably the winner in Class A—Joplin, Mo., marched soldierly in olive drab and were final contenders.

The marching contest took place as soon as the cars and busses which brought the bandmen from downtown had disgorged their loads. In the midst of it the maroon car bearing the contest's most distinguished guest entered the stadium gates and it was announced that John Philip Sousa was just arriving; the great audience got to its feet applauding and cheering.



s in a Walk



TULSA PUBLIC SCHOOLS

Dedicated to Superior Educational Service

TULSA
OKLAHOMA

June 2, 1931

Mr. Robert L. Shepherd
230 N. Michigan Ave., Suite 2900
Chicago, Illinois

Dear Mr. Shepherd:

Tulsa was thrilled, as it has never been before, by the presence of the 42 wonderful bands that took part in the Sixth National School Band Contests held here, May 21, 22, 23.

The consensus of opinion, which has come to us from men and women in all walks of life, is that it was the finest group of people that Tulsa has ever entertained as the host city.

Mr. William Skelly, of the Skelly Oil Company and former president of the Tulsa Chamber of Commerce, and Mr. Omar K. Benedict, banker, and the present president of the Chamber of Commerce, have said publicly and in print that the results of the three days that this fine group of young people were in Tulsa will remain longer and make a deeper impression upon the citizens of the city than any other event which has ever occurred in Tulsa.

It would be possible to give you literally hundreds of such expressions, which show you that Tulsa is deeply grateful for having had the privilege of entertaining the Sixth National School Band Contest and is already asking if we can't have them again sometime.

Yours sincerely,

Geo. Oscar Bowen
George Oscar Bowen
Director of Music

The Winners

Class A: East High School,
Aurora, Illinois.

Class B (Tie): Menasha High
School, Wisconsin; Lansing
Vocational School, Lansing,
Michigan.

Class C: Nicolet High School,
West DePere, Wisconsin.

Other Bands

Stillwater, Oklahoma.

Chillicothe, Missouri.

Lorimor, Iowa.

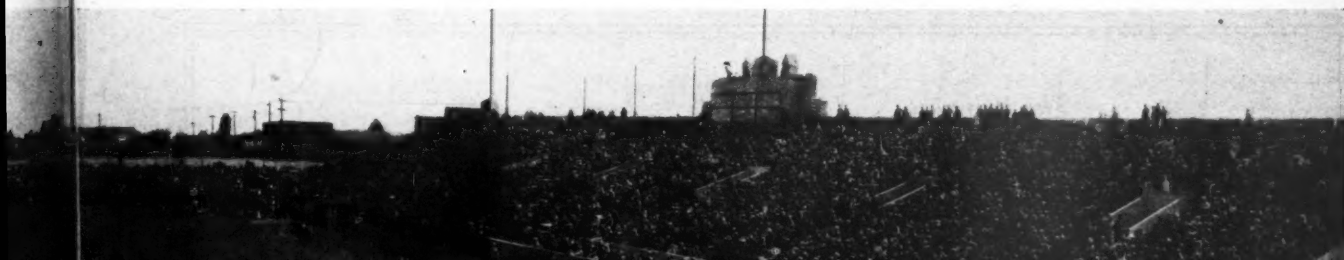
Joplin, Missouri.

Fairfield, Nebraska.

Pine Bluff, Arkansas.

The black and red uniforms of the Aurora, Ill., band gave the group a dignified appearance as they marched onto the field during the marching contests. The drum major led his band through a series of difficult formations, and finally walked off the field at the head of his band while the thousands cheered his skill.

This picture was taken as "Stillwater" went through their paces across Skelly Field. The Bands at ease in the foreground are waiting their turn in the marching contest while at the extreme opposite end of the field are others waiting for the massed band concert.





The Glenville High School Orchestra, Ralph E. Rush, Director. First Place Class A Winners of the National Contest.

Orchestras

Compete in National Contest

OHIO did herself proud at the National School Orchestra Contest held in Cleveland on May 14, 15, and 16, the first and third prizes in Class A remaining in the host city and the fourth prize in the same class going to Lakewood, Ohio.

It was Glenville High School of Cleveland that captured, without difficulty, the grand prize of the major class. They gave a finished performance of the difficult required contest number, the first movement of the Symphony in D Minor by Cesar Franck, and charmed the "Saturday-

night-finals" audience with its interpretation of the sparkling "Rhapsody Espana" by Chabrier.

"There were times in the performance when it seemed that under a blindfold test the youthful orchestra might be mistaken for one of professional rank," says the local press. At all events, it was an exceptional amateur performance—not only by Glenville, but by the three other winners.

The orchestra of Central High School, Flint, Mich., was awarded second place; John Adams High School

third place, and Lakewood High School, fourth.

The Class A finals drew a large audience that filled the main auditorium of gorgeous Severance Hall. Naturally, when a home team won, the audience went quite wild with joy which, however, was strictly limited to "one-minute radio time."

While the judges were reaching their decision a double program was presented—one half in the main auditorium, the other half in the broadcasting room upstairs. The Glenville

The Winners

Class A

1. Glenville High School, Cleveland, Ohio.
2. Central High School, Flint, Michigan.
3. John Adams High School, Cleveland, Ohio.
4. Lakewood High School, Lakewood, Ohio.

Class B

1. Roosevelt High School, East Chicago, Ind.
2. Ottawa, Kansas.
3. Adrian, Michigan.
4. South Haven, Michigan.

Class C

1. Decatur, Michigan.
2. Evans City, Pa.
3. Mentor, Ohio.
4. Greencastle, Ind.

Other Orchestras

Hamtramck, Michigan, High School.
 Ashland, Ohio, High School.
 John Marshall High School, Cleveland.
 Crestline, Ohio, High School.
 Aspinwall, Pennsylvania, High School.
 Wellington, Ohio, High School.
 McHenry, Illinois, Community High School.



We were

Left to right we are: George Dasch, conductor of the Metropolitan Symphony Orchestra and the Little Symphony Orchestra of Chicago; Clarence Byrn, head of the Music Department of Cass Technical High School, Detroit, and an outstanding figure in public school music education; Lee M. Lockhart, special supervisor of instrumental music, Pittsburgh Public Schools, former music di-



the Judges

rector at Council Bluffs, Iowa, where his high school band was runner-up for national honors; Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, internationally known as a viola virtuoso; and, below, Chalmers Clifton, Guest Conductor of the Minneapolis Symphony Orchestra, the Cincinnati Symphony Orchestra, and orchestras in Baltimore and Paris.

Orchestra remained seated on the stage in this part of the performance.

A mixed orchestra from the other three schools broadcast the contest number. Nathan Gordon, Central High School, who won the solo violin contest, played the Bruch Concerto in G minor, accompanied by William Newman, also of Central. Other numbers, which were broadcast, were: The first movement of the Haydn Quartet No. 19, by the John Adams String Quartet, and "Rhapsody in G minor" by

Brahms, played by Miss Kathryn Kettering of Lincoln, Neb., pianist.

Meanwhile, the audience in the auditorium was listening to the winning string trio from West Technical High School play Titl's Serenade. The trio was made up of Ruth Freeman, flute; Marguerite Charles, harp, and Julius Martisek, violin.

The Glenville String Quartet, which won first place in the quartet contest, played the allegro from the Beethoven Quartet, Op. 59, No. 2. Miss Julia

Whittington of Oberlin, O., violinist, played "Canto Amoroso" by Elman, and "Obertase" by Wienianski.

Before the winners were announced, the five judges spoke briefly, praising the work of the schools in the development of music.

Of the fifteen orchestras in attendance, all showed that rare gift of sincerity and played with confidence and understanding. Neither the Hammond nor the Lincoln orchestras, former prize winners, were at the contest.

Becoming Popular

The Brackenridge High School Band of San Antonio, Texas, did their share in the celebration of Music Week. Together with a select group of musicians from Main High School they played at San Marcos Baptist Academy, at San Pedro Park, and in part of a program for the American Legion at the St. Anthony Hotel.

The Austin, Minnesota, High School Band is getting up in the world. It has a membership of thirty-six. The band has been very active this past year and has proved itself a musical organization of merit.

What Happened To

The Other One?

Lacking only one of two thousand points of taking second place, the Highland Park, Michigan, Senior High School Brass Ensemble Sextet had to be content with third. It all came about at the State Music Contest at East Lansing on Saturday, May 9. Comprising the sextet were the following: first trumpet, William Kuehn; second trumpet, Lillian Morris; French horn, James Heilner; second trombone, Howard Craven; and third trombone, Paul Winkler. William Kuehn was called in to fill a vacancy made by James Sidack, and

played with the sextet after only three or four rehearsals.

Up and Doing

It's done again. What? The North High Orchestra of Minneapolis is the guilty party. What did they do? They simply walked off with first place honors in the Minnesota State Contest. And that's not all. Critics were loud with their praise for this orchestra. And Henri Verbrugghen, director of the Minneapolis Symphony Orchestra, said, "The North Orchestra gave the finest rendition of the Unfinished Symphony that I ever heard outside of a professional symphony orchestra."



*Miriam Shulman, harpist
of John Adams H. S.,
Cleveland, Ohio, won 1st
prize in the Harp Solo
Contest.*

Solo and Ensemble Events

at Cleveland and Tulsa

GRANDCHILD of the National School Band and Orchestra Contests, the Solo and Ensemble Contests are beginning to "wag the dog." This year they were more brilliant than ever. Many bands and orchestras, unable to attend the National Contests, sent their diplomatic ambassadors of individual skill to bring home the coveted medals.

More than three hundred students from seventy high schools competed in the solo and ensemble contests at Tulsa alone. These contests were held in a score or more of rooms at the high school, and in many respects were the most interesting events of the entire drama. Watching an op-

portunity to squeeze into one class room, one found artists of the piccolo and flute in earnest though friendly rivalry. In a nearby auditorium twenty-five contestants triple-tongued the cornet and trumpet. They weren't all boys either. Pretty Betty McPherson of Marion, Indiana, made you feel that it was "so easy."

Wandering on from room to room, as much of the crowd seemed to be doing, one found the baritones and then the basses. In another room saxophones were making music that turned the laugh on all the stage jokes about the amateur in the house across the street. In another auditorium trombonists manipulated the "slip-

horn" with bewildering speed and accuracy. They got tone and they knew how to execute. And upon the fourth floor the drummers were flammng the pig skin and rolling with such precision that a minature audience was held spellbound in the hall.

Somewhat more enjoyable from a purely entertainment standpoint and offering less confusion in the way of shifting interests on the part of the listeners were the ensemble contests. They appeared in ten different varieties, affording opportunity for practically every musician from the fingerer of the tiny piccolo to the heroic conqueror of the big bass horn.

These Won the Medals at Cleveland

Piano

1. Martha Marquart, Crestline, Ohio.
2. Katharyn Ann Kettering, Lincoln, Neb.
3. Lillian Ott, Sharon, Penna.

String Bass

1. George O'Brien, Hammond, Ind.
2. Charles Maresh, John Adams H. S., Cleveland, Ohio.
3. Carl Keck, Joliet, Ill.

Viola

1. James Ceasar, Cleveland Heights High School.
2. Harriet Klein, Glenville H. S., Cleveland, Ohio.
3. Martha Nuzman, Ottawa, Kansas.

Cello

1. Florence Geschwind, East High, Cleveland, Ohio.
2. Berdene Obermiller, Crestline, Ohio.
3. Sam Reiner, Glenville High, Cleveland, Ohio.

Harp

1. Miriam Shulman, John Adams High, Cleveland, Ohio.
2. Carolyn Loris, Ashland, Ohio.

Violin

1. Nathan Gordon, Central High, Cleveland, Ohio.
2. Julia Whittington, Oberlin, Ohio.
3. George Leedham, North High, Des Moines, Iowa.

String Quartette

1. Glenville High School, Cleveland, Ohio.
2. John Adams High School, Cleveland, Ohio.
3. Lorain High School, Lorain, Ohio.

Trio

1. West Tech High School, Cleveland, Ohio.
2. North High School, Des Moines, Iowa.
3. John Adams High School, Cleveland, Ohio.

Miscellaneous String Ensemble

1. Elkhart, Indiana.
2. West Technical High School, Cleveland, Ohio.
3. Oberlin High School, Oberlin, Ohio.

Here, again, the much maligned saxophone stepped out and showed itself a marvelous instrument when in serious hands. The saxophone sextet of Marion, Indiana, was infinitely more beautiful to listen to than lots of the professional performers we have spent money to hear. A sextet from Wauwatosa, Wisconsin, comprising two cornets, two trombones, a baritone, and a bass, amazed listeners with the amount of music that can be blown out of a little brass tubing when it is in the right shape and the right hands.

"They couldn't send the band this

far, but they sent us," one of the Wauwatosa boys remarked. Wauwatosa is a smaller town near Milwaukee, home of the erstwhile—ssssh, pretzel, and if you want to know just how near it must be to that great German city, read the names of these seven boys and girls, six of whom performed

in the ensemble: Charles Zweigler, Norman Pfenning, Lyman Newton, Phillip Talbot, Marie Schuh, John Sehrt, and Margaret Fezer.

Solo and ensemble events in connection with the third National Orchestra Contest, held at Cleveland, were equally colorful and really gave first proof this year of the rapidly growing interest in this branch of the contest movement.

Here orchestral instrumentations brought in a different variety of tonal coloring than that which was popular at Tulsa. Practically all of the in-

The quartet of the John Adams High School of Cleveland consists of Norman Bauer, 1st violin; Alexander Pasterak, 2nd violin; Human Gold, cello; Bruno Dicasali, viola. They won 2nd place.



struments of the string family, including the piano, were in competition. Much of the chamber music was of the highest finish and in a blindfold test would have been declared the work of veteran musicians.

From West Technical High School, Cleveland, came a string trio made up of Ruth Freeman, flute; Marguerite Charles, harp; and Julius Martisek, violin. They played Titi's Serenade for the entertainment of the Class A

orchestra finals audience, and it was delightful.

The Glenville string quartet, first place winners, also played the Allegro from the Beethoven Quartet, Opus 59 No. 2. In this group Irving Fink played first violin; Irving Katzer, second violin; Rubin Deckelbaum, viola; and Sam Reiner, cello.

Miss Julia Whittington of Oberlin, violinist, played Canto Amoroso by Elman.

And so the growth of solo and en-

semble events in both band and orchestra divisions are keeping well abreast of the growth of school music generally. It is gratifying, too, that like the bands and orchestras these events are gaining not only in volume but in quality as well. In many respects these individual and small group achievements represent the very cream of school music endeavor. Among them are our future teachers, celebrities, and champions of the Muse.

The Solo and Ensemble Contenders Met at Tulsa

The list shows all entrees, but only the first four in each group are announced winners.

French Horn

1. Orville Smith, Ida Grove, Iowa.....93
2. Frank Brouk, Harrison Tech., Chicago.....92
3. Kern Dickman, Freeport, Ill.....90.5
4. Richard Erleveine, Marion, Ill.....88
5. Graham Hovey, Cedar Falls, Iowa.....84
6. Harry John, Joplin, Mo.....83.5
7. Frank Rich, Joliet, Ill.....80.5
8. James Cornwell, Hammond, Ind.....77.5
9. Elmo Williams, Bristow, Okla.....76
10. Paul Askins, Joplin, Mo.....75.5
11. Stanley Willson, Mason City, Iowa.....74.5
12. Winslow Reeves, Plainview, Tex.....73.5

Baritone

1. LaVon Coolman, Marion, Ind.....96
2. Bruce Kingsbury, Osage City, Iowa.....95
3. Edward Thurlow, Joliet, Ill.....93
- Tie: { 4. Judson Milburn, Bristow, Okla.....89
5. Rollin Onstad, Senn High, Chicago.....89
6. James Smith, Ypsilanti, Mich.....88
7. Dale Moen, Canton, S. D.....87
8. Leo Fox, Sioux Falls, S. Dak.....86
9. George Kyme, Picher, Okla.....85
10. Jack Watson, Little Rock, Ark.....82
11. Wayne McReynolds, Wichita Falls, Texas.....75

Cornets

1. Joseph Yaggy, Joliet, Ill.....93
2. George Reed, Joliet, Ill.....91
3. Rostelle Reed, East Aurora, Ill.....90
4. Lester Oaks, Stillwater, Okla.....88
5. Charles Zweigler, Wauwatosa, Wis.....87
6. Pascal David, McPherson, Kans.....85.5
7. Paul Smart, Chillicothe, Mo.....85
8. Don Pratt, Cedar Rapids, Iowa.....84
9. Norman Olson, Senn High School.....82
10. William Stapleton, Morgan Park, Chicago.....76
11. Betty MacPherson, Marion, Ind.....73
12. Leonard Weiss, Evansville, Ind.....71
13. Karl Washer, Champaign, Ill.....70
14. William Turner, Plainview, Texas.....69.5
15. LaVerne Tompkins, Hastings, Neb.....69
16. Roscoe Griffin, Grand Junction, Colo.....68
17. John Capelli, Joplin, Mo.....67
18. Charles Hendricks, Little Rock, Ark.....58
19. Elton Beene, Panhandle, Texas.....57
20. G. W. McReynolds, Wichita Falls, Texas.....56
21. Paul Hopkins, Cleveland Heights, Ohio.....54
22. Clyde McCarty, Collinsville, Okla.....52

Bassoons

1. Herbert Peller, Proviso High School, Maywood, Ill.....94

2. Harold Brown, East Aurora, Ill.....91
3. Arlene Bentz, Mason City, Iowa.....90
4. Pauline George, Hammond, Ind.....89
5. George Hanson, Bristow, Okla.....81
6. Max Long, Marion, Ind.....79
7. Eunice Barnett, Hardy, Neb.....76
8. Arlene Hartley, Picher, Okla.....70

Xylophones

1. Roger Goettsche, Senn High, Chicago.....95.5
2. Albert Mitchell, Cleveland, Ohio.....94½
3. Eloise Redfield, Shenandoah, Iowa.....94½
4. Ruth Sanborn, Muscatine, Iowa.....93.5
5. Virginia Brubaker, Champaign, Ill.....93
6. Edward Jindra, Morton High, Cicero, Ill.....92
7. George Wuchae, Harrison, Chicago.....91.5
8. Allan Aycock, Little Rock, Ark.....90

Snare Drums

1. Harold Loeff, Senn High School.....95.5
2. Eugene Wright, Joliet, Ill.....94½
3. Robert Hutchinson, Capron, Ill.....92½
4. Charles Harbaugh, Lafayette, Ind.....90¾
5. LeRoy Thompson, Grand Junction, Colo.....90
- Tie: { 6. Allan Currier, Cleveland, Okla.....88½
7. Joe Mullins, Pine Bluff, Ark.....88½

Flugel Horns

1. Joseph Sudway, Morton High, Cicero, Ill.....86.5
2. Willard Michael, Pueblo, Colo.....81.5
3. Charles H. Schaffer, Rock Island, Ill.....77

Piccolos

1. Robert Cooper, Joliet, Ill.....96.5
2. Dorothy Reilly, Beardstown, Ill.....90
3. John Patterson, Stillwater, Okla.....84

Flutes

1. Junior Morey, Quincy, Ill.....98
- Tie: { 2. Norman MacLean, Joliet, Ill.....97.7
2. Marie Mountain, Valley Junction, Iowa.....97.7
3. Kenneth Wenzel, Quincy, Ill.....95.1
4. Bill Blackman, Hammond, Ind.....94.8
5. Pope Benjamin, Ypsilanti, Mich.....94
6. Philip Sidell, Joliet, Ill.....91.2
7. James Shanklin, Hammond, Ind.....90.2
8. Wilbur Hall, Stillwater, Okla.....89.7
9. Alvin Border, Elkhart, Ind.....89
10. Edwin Kitchen, Kalamazoo, Mich.....87.5
11. Calvin Gabriel, Nowata, Okla.....87.3
12. Ervin Smith, Joplin, Mo.....86
13. Jesse Leak Williams, Grand Junction, Colo.....84.7
14. Winona Wise, Amarillo, Texas.....81

E-Flat Clarinets

1. John J. Clemens, Joliet, Ill.....92
2. John Blount, Senn High School, Chicago, Ill.....91
3. Edward Sudway, Morton High, Cicero, Ill.....88

Alto Clarinets

1. Norman Rosenstein, Senn, Chicago.....96
2. Stanley Mackewicz, Morton, Cicero, Ill.....95
3. Donald Griffin, Joliet, Ill.....94
4. Mildred Seiwat, Hobart, Ind.....92
5. Herman Burger, Michigan City, Ind.....90
6. Elmer List, Bristow, Okla.....88

Bass Clarinets

1. Elizabeth Davis, Hobart, Ind.....95
2. Julius Turk, Joliet, Ill.....94
3. Gladstone Hopkins, Waukegan, Ill.....92
4. Glen Koonce, Bristow, Okla.....89

English Horns

1. Philip Young, Morton, Cicero, Ill.....87
2. Billy Lucka, Champaign, Ill.....86

Saxophones, Group I

1. Cathryn Fildes, Olney, Ill.....93.5
2. Bill Pendergrass, Little Rock, Ark.....93
3. Francis Schroeder, Mooseheart, Ill.....91.5
4. Perry Merchant, Frankfort, Ind.....89
5. Margaret Fezer, Wauwatosa, Wis.....87.5
6. John Staiger, Michigan City, Ind.....86
7. Jack Hayes, Amarillo, Texas.....85.5
8. Jack Rauch, Joplin, Mo.....79
9. Durward Smith, Mason City, Iowa.....78
10. Kenneth Cooper, Englewood H. S., Chicago, Ill.....76.5
11. Ajax Browning, McComb, Miss.....76

Saxophones, Group II

1. Maurice Norris, Senn High School, Chicago.....95
2. Ben Kirk, Mooseheart, Ill.....93.5
3. Sidney Weiss, Harrison, H. S., Chicago.....89
4. Clayton Schorie, Joliet, Ill.....85
5. E. W. Hurley, Lake View H. S., Chicago.....84
6. Ernest Copelan, Cleveland, Okla.....82
7. Elson Ellingsworth, Fairfield, Neb.....81

Trombones

1. Wesley Bode, Joliet.....96 $\frac{2}{3}$
2. Keith Garvin, East Aurora, Ill.....95 $\frac{2}{3}$
3. Earl Payne, Senn High School.....95 $\frac{1}{3}$
4. Warren Yemm, Joliet, Ill.....93 $\frac{1}{4}$
- Tie: {5. Horace Thornberg, Cushing, Okla.....92 $\frac{1}{3}$
6. Paul Crumbaugh, Elkhart, Ind.....92 $\frac{1}{3}$
7. John Pickering, Olathe, Kansas.....92
8. Eval Smith, Tulsa, Okla.....90 $\frac{1}{3}$
9. Charles Arnold, Stillwater, Okla.....89 $\frac{1}{3}$
- Tie: {10. Basil Fuller, Lordsburg, New Mex.....88
11. Arthur Nelson, Hobart, Ind.....88
12. J. C. McDaniel, Amarillo, Texas.....87 $\frac{1}{4}$
13. William Schlosser, Frankfort, Ind.....86 $\frac{1}{4}$
14. William Bleha, Harrison High, Chicago.....85
15. Jewell Lenice, McComb, Miss.....80 $\frac{1}{4}$
16. Stanley Beers, Pine Bluff, Ark.....79 $\frac{1}{4}$

Oboes

- Tie: {1. Ray Bourie, Joliet, Ill.....96
1. Gladys Hudson, Hammond, Ind.....96
2. Charles Gilbert, Stillwater, Okla.....94
3. Raymond Biggar, Flint, Mich.....92
4. Bernell Smith, Marion, Ind.....91
5. Raymond Hughes, Mason City, Iowa.....91
6. Marvin Glick, Senn, Chicago.....91
7. Bill Fitch, Manhattan, Kans.....91
8. Russell McKiski, Belvidere, Ill.....90
9. Clyde Roller, Cleveland, Ohio.....83
10. Aaron Foster, Picher, Okla.....80
11. Ruth Blair, Kalamazoo, Mich.....75

Basses

1. Clarence Karella, Harrison H. S., Chicago.....96.75
2. Harold Leonhardt, Joliet, Ill.....96

3. William Moore, Waukegan, Ill.....93
4. Harry Carmine, Osage City, Kans.....90.25
5. Gail Stich, Stillwater, Okla.....87.25
6. Francis Winter, Hinsdale, Ill.....83.73
7. Herbert Lindsay, Wellington, Texas.....83.25
8. A. L. Long, Jr., Mason City, Iowa.....82.75
9. Wendell Seacat, Marion, Ind.....81 $\frac{1}{2}$
10. Charles Foulks, Cleveland, Okla.....80 $\frac{3}{4}$
11. Loyal Buckingham, Joplin, Mo.....80.25
12. J. O. Burns, Little Rock, Ark.....79
13. Lawrence Hoisington, Grand Junction, Col.....77.5

B-Flat Clarinets

1. Joseph Oszusick, Michigan City, Ind.....93
- Tie: {2. Howard Ross, Mason City, Iowa.....91
2. Bryl Etterath, Marion, Ind.....91
3. Phil Sargeant, Senn High School.....84.5
4. Robert Hoffman, Joliet, Ill.....83
5. Iver Larson, Clay Center, Neb.....82.5
6. Leslie Day, Grand Junction, Colo.....79
7. James McGowan, Little Rock, Ark.....74.5
8. Oscar Gibson, Stillwater, Okla.....73.5
9. Ambrose Baca, Winslow, Ariz.....69
10. Davis Westgate, Blackwell, Okla.....68.5
11. Perry Bowser, Plainview, Texas.....65.5
12. Martin Patterson, Joplin, Mo.....64.5

Final Results of National Ensemble Contest**Saxophone Quartets**

1. Champaign, Ill.....82.25
2. Bloom High School, Chicago Heights, Ill.....80.75

Saxophone Sextets

- Tie: {1. Joliet, Ill.....90.25
1. Morton High, Cicero, Ill.....90.25
2. Waukegan, Ill.....87.5
3. Marion, Ind.....83.25

Horn Quartets

1. Morton High School, Cicero, Ill.....94
2. Harrison Tech., Chicago, Ill.....90 $\frac{3}{4}$
3. Quincy, Ill.....86
4. Marion, Ind.....85 $\frac{3}{4}$

Trombone Quartets

1. Joliet, Ill.....93
2. Tulsa, Oklahoma.....91 $\frac{1}{4}$
3. Champaign, Ill.....83

Flute Quartets

1. Quincy, Ill.....93.8
2. Joliet, Ill.....86.6

Clarinet Quartets

1. Marion, Ind.....95
2. Morton High School, Cicero, Ill.....90.8
3. Little Rock, Ark.....89.5

Brass Sextets

1. Marion, Ind.....87 $\frac{2}{3}$
2. Morton High, Cicero, Ill.....86
3. Wauwatosa, Wis.....85
4. Champaign, Ill.....84.1

Brass Quartets

1. Morton High, Cicero, Ill.....91 $\frac{1}{2}$
2. Hobart, Ind.....90 $\frac{3}{4}$
3. Harrison Tech., Chicago, Ill.....84
4. Little Rock, Ark.....82 $\frac{3}{4}$

Woodwind Quintets

1. Hammond, Ind.....94
2. Marion, Ind.....
3. Senn High, Chicago, Ill.....

Woodwind Sextet

1. Kalamazoo, Mich.....92

Chicago in 1933

HOW would you like to play off the National School Band Contest in Chicago in 1933? That is the year of the great "Century of Progress" or, in plainer language, the Chicago World's Fair. It will be one of the greatest international events of its kind the world has ever seen, and for the first time will excel the great Chicago World's Fair of 1893 that we still hear our grandmas tell about.

What fun for school musicians from every corner of the United States to spend a week in Chicago for the opening of the great Fair. Prize-winning school bands may even have the opportunity to participate in the opening. Now there is something that will furnish you with conversation for the rest of your life, and even your grandchildren will hand down the story of how gramp, played the trombone when he was only a boy at the Chicago World's Fair.

Such is the invitation, sent by Mayor Anton J. Cermak of Chicago, to the National School Band and Orchestra Association. Alderman John Toman, one of the veterans of the City Council, and life-long friend of the Mayor, carried the message to Tulsa and presented the invitation in a brilliant address before the annual meeting. Members, quick to sense the wonderful opportunities in Chicago as a setting for the 1933 contest, responded with a rising vote of thanks to the Alderman and the Mayor for their cordial invitation.

The selection of contest cities is not ordinarily decided upon so far in advance. But both officers and members of our Association look with such favor upon this promising opportunity, that although nothing officially was done at the moment, it is believed that Chicago, "Miracle of the Occident" and World's Fair city of 1933, will be officially chosen as the ideal spot for the Eighth National School Band Contest.

Alderman Toman traveled to Tulsa on the special train of the Harrison Technical High School Band which he speaks of as "the pride of my ward."



Alderman John Toman of Chicago and the Harrison Tech Band serenade Tulsa City officials. In the center of the group are Mayor Watkins, Miss Toman, who plays in the band, Director John Barabash and the Alderman.

The Alderman has been closely identified with the development of this band, and it was only through his tireless and intelligent efforts that funds were secured for the trip to Tulsa. He had just two weeks (after the Harrison Band became eligible by winning the Chicago City Contest) in which to raise the large sum of money necessary.

But this was not the first time that Alderman Toman had to step in and personally raise needed funds for the requirement of the Harrison Tech band. He had, however, never before witnessed a national school band contest. What he saw and heard at Tulsa amazed him and magnified for him one hundredfold his previous conception of the importance of music in the public school curriculum.

So impressed was he that he committed himself, from now on, an unqualified supporter of school band and orchestra music. "It is absolutely a shame," said the Alderman in his address before the Association meeting, "that we have to go out and beg money from liberal contributors to send our bands to these wonderful national contests. I am going to use every influence at my command to get an item of \$10,000 established in the

Chicago School Board Budget to aid our city school bands over their national contest expenses. And when I succeed in accomplishing this purpose, I am going to let every school board in the country know that we have established this precedent for them and urge them to do likewise in support of school music.

"I marvel at these healthy, happy boys and girls, and I envy everyone of you the joy and benefit you are getting out of your music. I am convinced that this school music movement is the greatest social prophylactic that has ever been introduced into our educational system. It is the one thing that will close up our police courts and wipe hoodlum tendencies out of our next generation. Our police records show that almost none of our juvenile criminals have any knowledge of music. I want this Association to know that I am your friend and champion."

Alderman Toman was an enthusiastic patron of all the contest activities during his stay in Tulsa. He personally escorted the Harrison Technical High School Band to the City Hall where they serenaded city officials and the guest city's Mayor George Watkins.

What Happened at Your Association Meetings

This year reversed the order of things with respect to the divisional annual meetings. The orchestra contest, occurring one week in advance of the band contest, gave the orchestra division precedence. Three things of major importance occurred which you will all be interested to hear about.

For the past year, ending with the close of school in June, the annual fee for membership in the National School Band and Orchestra Association has been \$1. Of this amount forty cents went into a fund to cover the expenses of operating the association and conducting the contests. The remaining sixty cents paid the cost of our official organ, *THE SCHOOL MUSICIAN*.

But the popularity of our official magazine has grown widely into all circles of school music. Many wanted to subscribe who would not have been benefited by association membership. Many others did not feel that they could pay the \$1. Therefore, it was decided and agreed at two meetings, respectively, to separate the membership fee and the subscription to the magazine in order that school musicians may take advantage of either or both of these benefits as they may desire.

The second important piece of business was the reduction of the membership fee from forty cents annually to twenty-five cents annually. It was the consensus of opinion that this change will not cause any shrinkage in the funds of the association, but, on the contrary, will open the opportunity to vastly greater numbers to become members and in that way more money

will be realized which, by the way, is much needed.

The third important resolution adopted was the making of an entry fee of \$1 per person for all solo and ensemble contests. It has been found over the past two years that these contests cannot be supported and continued without additional funds. They are growing in popularity with more and more entries every year, requiring more and better judges. The thought was expressed that in most cases these entry fees would be paid out of the school fund. Surely any school feels proud enough of its solo and small group artists to want them to participate in the national contest. Junior musicians certainly should have the privilege of competing without financial restriction. The fee of \$1 for each solo entrant, \$3 for a trio, \$6 for a sextet, etc., will amount to very little to the individual school, as few will be fortunate enough to have more than two or three entrants.

In connection with this entry fee it was also decided at the Tulsa meeting to open authority to the officers of the association to raise or lower the fee at their discretion to meet expenses as they arise at the next contest.

Another act of the annual meeting which might be regarded as colossal because of the important need it fills, was the appointment of a special vice-president in each division whose exclusive business it will be to swell the association membership. These men will work through their lieutenants in every state, and, it is hoped, will de-

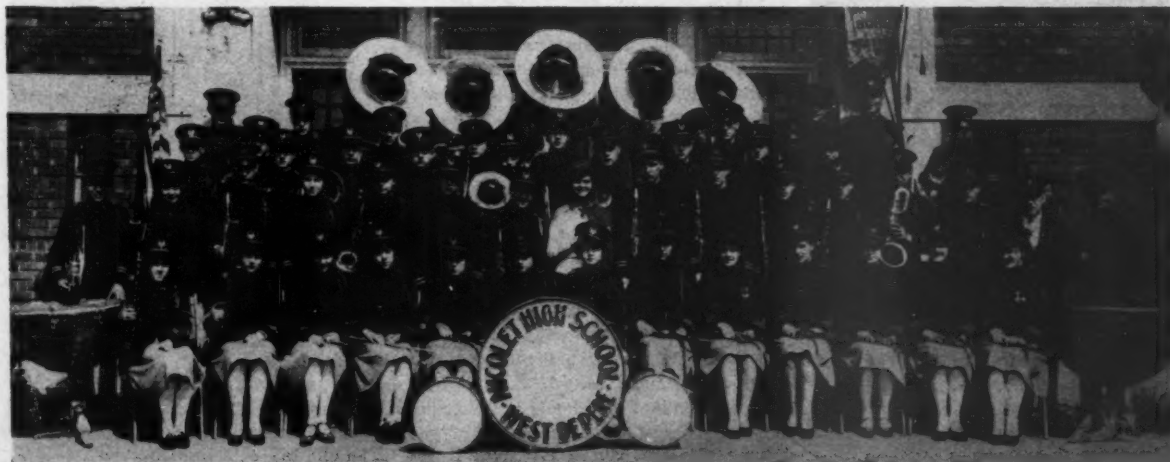
velop a membership organization that will soon run our registrations up above 100,000. There are over 300,000 boys and girls studying instrumental music in the schools. Surely it is not too much to expect one out of every three to be a member of our association.

THE SCHOOL MUSICIAN continues, of course, exactly as before in its official identification with the association. It will continue as the mouth organ of association officials and all association announcements, statements, instructions, and advice will appear in its columns. Contest numbers for all purposes will be announced as soon as ready. Pictures of all prize-winning bands will be published as well as interpretations of next year's contest numbers. The subscription price will be sixty cents a year for ten issues, concurrent with the school months and skipping July and August. In his address on the subject President A. R. McAllister urged that every school musician, both in the school bands and orchestras and on the directors platforms, subscribe to and read *THE SCHOOL MUSICIAN*.

A. R. McAllister of Joliet, Ill., was re-elected president; G. R. Prescott of Mason City, Iowa, and C. R. Tuttle of Marion, Ind., were elected vice-presidents and C. M. Tremaine was chosen to serve again as secretary-treasurer.

The complete list of newly elected officers and state directors, for both band and orchestra divisions, will be published in an early issue.

Nicolet High School, West DePere, Wis., 1st Place Winners in Class C.



78 Bands in Wisconsin State Contest

ALMOST doubling the National in the point of attendance, the Eleventh Annual Wisconsin (State) School Band Tournament took place in Menasha, Wisconsin, on



Harold Bachman of Chicago, judge of the contest, on viewing platform.

May 15 and 16. This was the largest school band contest ever conducted anywhere, with seventy-eight bands registered and a parade nearly five hours long.

There were also 285 entries in the solo and thirty-nine entries in the ensemble contests.

There are 121 cities having bands that are members of the Wisconsin association. Their tournaments have been successfully conducted for the past ten years and to indicate the growth of the movement, it might be

stated that from thirty-four bands in 1925 the attendance has gradually increased to seventy-eight bands at the contest just finished.

One of the unique features of the Wisconsin association is their method of classifying bands. In this they differ from all other states and the national method. Their system is to classify bands by the age of the organization rather than by the population of the school, which is the popular method. For example, bands that have been organized and playing for thirty months or more are in Class A. Bands from twenty to thirty months old are in Class B. Ten to twenty months old bands are in Class C, and newly organized bands, ten months or less of age, are placed in Class D. After much experience with this method the officials of the association are much in favor of it, claiming that it gives a more reasonable and justified classification. "A school," they say, "may have a very large population and a brand new band which could not compete, with any hope of creditable showing, against bands that had been organized and running three and four years. This would tend to discourage rather than encourage schools from getting into the school band movement. We think our plan is much better for all concerned."

Mr. H. C. Wegner, secretary of the association, and Mr. J. E. Kitowski, superintendent of schools in Menasha, were present at the meeting of the band division of the National Asso-

ciation at Tulsa. They urged the consideration of Wisconsin for the staging of next year's Seventh Annual Band Contest. No particular city was specified, Menasha or Madison having been cited as ideal locations offering every facility. Minneapolis, Minnesota, was also mentioned as that, too, would bring the contest into the near northwest.

Before consideration can be given to any city, however, an invitation must come from the officials of the city itself. Judged from the experience these Wisconsin boys have had in staging band contests and handling



Mayor Remmel of Menasha greeting Governor LaFollette and Senator Blaise, middle.

and providing for large assemblies of boy and girl musicians, it would seem that Wisconsin is well equipped to handle the next annual event.



And they hung the Indian sign on John Philip Sousa in Tulsa. Pictured above, left to right, are Maj. Gordon W. (Pawnee Bill) Lillie, and "Chief Singer" Sousa, with members of the Pawnee tribe, who took Sousa into their tribal council with full rank as chief. In the center is Lone Chief of the Pawnee tribe, who presented Sousa with a council pipe.

Our Sousa Now a Pawnee Indian

One of the spectacular "side shows" of the gala Saturday afternoon affair at the Skelly Stadium was the "knighting" of John Philip Sousa as a member and "Chief Singer" of the Pawnee Indian tribe.

It happened at the conclusion of the marching contest and just preceding the massed band.

While the small group of Indians, in full feather-and-blanket regalia, stood in front of the radio microphone, Major Lillie introduced Lone Chief, the principal chief of the tribe, who made the presentation.

"Mr. Sousa," the chieftain addressed the band leader, "we have often heard of you and your activities as a band leader in the world. We have been loyal to the people of the United States, and we have never engaged in a conflict against the government.

"As a measure of our esteem for you and your white companions we want to present you a small token. There is no fire available here, where we can sit around and smoke this pipe of peace, and offer the smoke to our God, but when you sit in your home and smoke this pipe, we hope you will think of the Pawnee Indians."

With that, Bright Star, an Indian princess, stepped forward, carrying the pipe, which was enclosed in a beaded bag, and handed it to the band leader. Following this ceremony, each member of the tribe present shook hands with the band leader.

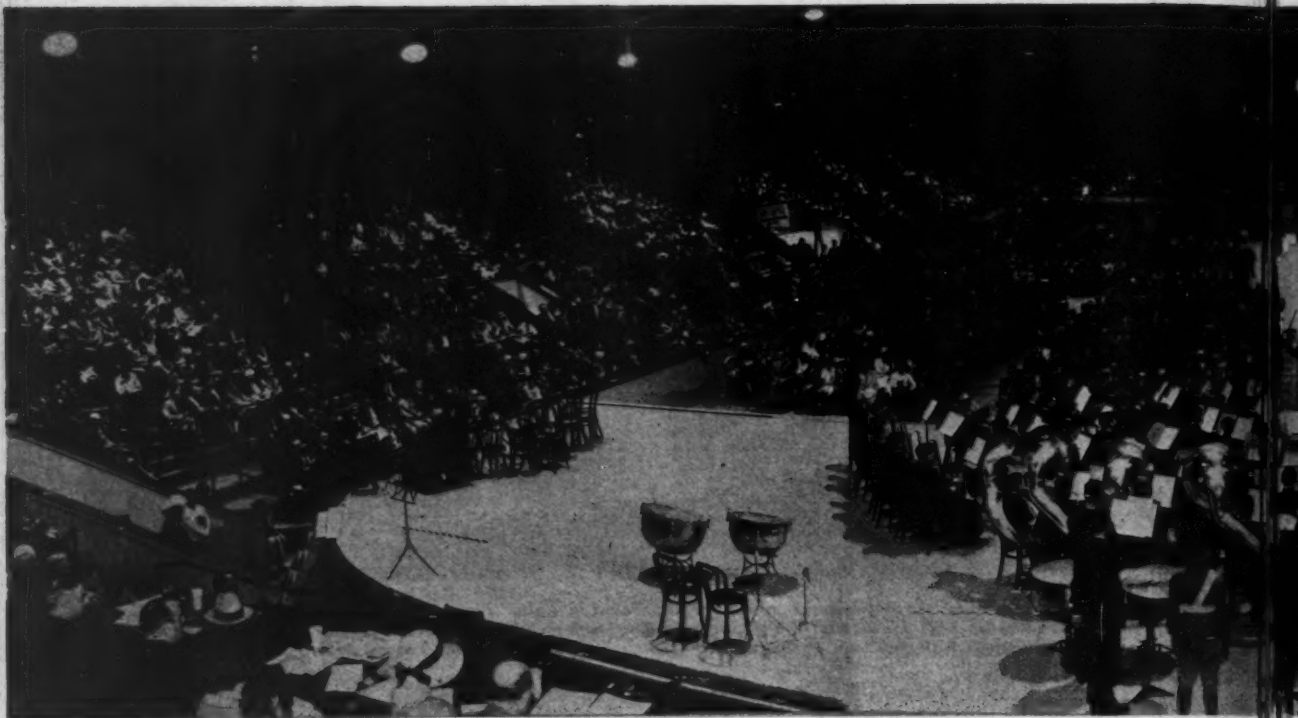
The members of the tribe present were Lone Chief, Eagle Chief, St. Elmo Jim, Riding In, Louwalk, New Rider, Little Chief, Good Fox, Young Child,

and the two princesses, Bright Star and Holy Drum.

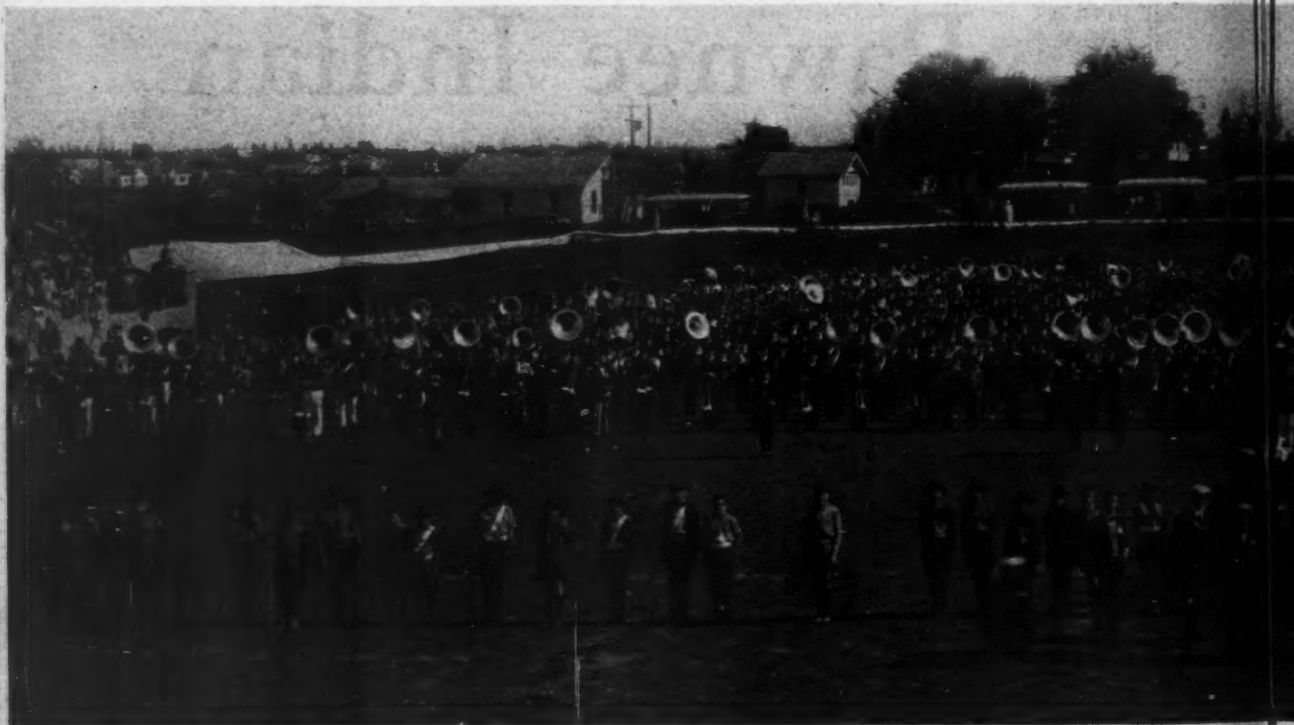
Sousa, after accepting the pipe of peace, stepped to the microphone and in a few words thanked the Indians of the tribe for their courtesy.

Lone Chief then announced the name which Sousa will in the future be known by as a member of the tribe. Descriptive of his profession, Sousa was given the name of "Chief Singer."

Indians were not entirely new to Sousa. At one time the band leader had a full-blooded Sioux Indian as a member of his band. The bandsman was John Kuhn. Frequently as a tribute to the Sousa band, delegations of the tribe would visit Kuhn and his leader at their concerts. Kuhn played a Soursaphone in the band.



JOLIET WINS. This remarkable photograph was taken in the Tulsa Coliseum at 10 o'clock Saturday night, May 23, as Joliet that a victorious performance has ever been recorded photographically.



The Massed Band at the Stadium, with John Philip Sousa on the directors' platform. Note the Pawnee



et t... ue contest number that won for them first honors in Class A. This is the first time in the history of National School Band Contests
ical... ad the interesting story of this picture on another page in this issue.



awnee Indians at the right; Joliet is at the immediate left of the stand and Senn is identified by their banner.

New!

A Clarinet

with a

Big Bass Voice



Photo copyrighted by Selmer.

*The new Contra-bass Clarinet
in the hands of the author,
Mel Webster.*

ANYONE with the slightest ear for music who attends any of the school band contests, cannot fail to realize the progress that band music has made during the past few years.

With the development of the symphonic band, our interest turns more and more to the unusual reed instruments. To produce genuinely symphonic effects with a band it is absolutely necessary to have as complete a representation of the reeds as possible.

One has to hear but one or two numbers of the symphonic arrangement to know that the day of the reeds has arrived. The band with the best tonal balance is the one that takes first place at the district, state and national contests, other things being equal.

The bass clarinet may well be considered as among the more unusual reed instruments. All over the country we hear discussions and hear inquiries about the bass clarinet. Many have tried them out with varying degrees of satisfaction and some of the smaller bands have not yet equipped themselves with the bass clarinet, but are very much interested in it, and wonder what effect it will produce in the band.

The range of the bass clarinet in B \flat is more nearly like that of the cello than any other wind instrument except the bassoon. The cello, however, has a better control of higher tones than either of the instruments mentioned.

The lowest on the B \flat bass clarinet is just one tone higher than the lowest note on the cello. The cello has a wonderful range of higher notes depending somewhat upon the ability of the player. So it is with the B \flat bass clarinet. The command of the high notes depends to a considerable extent upon the player's control over the instrument.

It is true that the euphonium has a range similar to that of the cello, but the ease of control of execution of the euphonium, especially in piano passages in the extreme low register does not equal the facility of execution of the B \flat bass clarinet.

Even if the tone of the brass instruments equaled the reeds in similarity to the strings, the fact that the B \flat bass clarinet has control over the execution that far surpasses that of the average euphonium or baritone player, seems to point out the logical place to put the bass clarinet in the symphonic band.

There is no doubt that if the B \flat bass clarinet were used in a manner similar to the way the cello is used in the orchestra, the best possible effect would be obtained with the bass clarinet.

Nearly all, if not all, of the class A school bands use two B \flat bass clarinets. Surely this is not enough. In the symphony orchestra it is customary to use ten or twelve cellos. Even the smaller of the first-class orchestras use eight cellos, yet the larger symphonic school bands generally use but two bass clarinets.

The B \flat bass clarinet is under a handicap, in one sense, inasmuch as it is misnamed. It should be called a tenor clarinet.

The terminology used to designate the voice tonality of the brass instruments coincides exactly with that used when referring to the human voice.

A Manual of Harmony, by Jadasohn, and Richter's Manual of Harmony, both show the range of the various human voices in exact accordance with the voice names given to brass instruments.

Surely there is no better way of determining the voice tonality of a wind instrument. If this is a good method when referring to a brass instrument, why is it necessary to invent an entirely different method of reference to the reed instruments?

If the nomenclature of the brass instruments is accepted as correct, it is easy to see why the B \flat bass clarinet is misnamed. It is just one octave lower than the B \flat clarinet and for this reason should be considered as a tenor, or baritone clarinet.

The B \flat trombone is just one octave lower than the B \flat cornet, yet no one ever thinks of calling it "bass." It is always called the tenor trombone even though the part written for the instrument is generally in the bass clef.

If it is logical to refer to the trombone as a tenor instrument, why not the B \flat bass clarinet? The voice tonality is exactly the same.

The most effective manner of using the B \flat bass clarinet in band, is to give it a part like the cello part in orchestra arrangements, and use a sufficient number of bass clarinets to make audible the effect they are capable of producing. The only way in which just two B \flat bass clarinets might be heard in a band of ninety members, would be to have half the band remain silent, and the balance play quite softly.

This is not due to any unusual weakness in the voice of the bass clarinet, but because two of them can no more equal in tone volume a balance of ninety or even seventy other wind instruments than two cellos can in a large symphony orchestra.

If the bass clarinet in B \flat is to be considered the tenor of the clarinet family, it would seem that there is to be no clarinet bass at all. Regardless of what we call it, as long as the voice of the instrument is tenor it will not satisfactorily fill the bill as a bass.

The question then naturally arises

The Clarinet Family



Can you name them?

as to whether there is available a suitable bass for the reed group of a band. The answer to that inquiry is "Yes." It is the contra-bass clarinet in E \flat .

If we are convinced that the bass clarinet in B \flat is misnamed, then the so-called "contra" bass is also misnamed.

The word "contra" is only used with reference to instruments playing in the bass clef. Most everyone knows that the written or printed parts of orchestral and band arrangements are never transposed when in the bass clef, regardless of what key the instrument is built in that the part is arranged for.

Contra implies the closest approach to transposition that ever occurs in the bass clef. It means that the actual pitch of the note played will be just one octave lower than the note as actually written in the part.

Therefore the contra-bass clarinet in E \flat is misnamed, since when it is played in the bass clef, the note it produces is exactly the same concert pitch as the written note, and not an octave lower.

The beauty, or lack of it, is by no means the least consideration when one makes a purchase. Whether it be a musical instrument or anything else the looks go far towards making one satisfied with the purchase. On this score also the new E \flat bass clarinet meets all requirements. It is a most graceful looking instrument.

Regardless of how graceful looking an instrument may be, it means a little to the player unless it actually is graceful to handle. This new E \flat bass clarinet is just as graceful in the hands of the player as it is to the eye.

The players' comfort has been considered in the making of this new instrument. To have the bass clarinet hang at the correct angle when playing is of vast importance to the comfort of the player.

Two sustaining rings have been applied and a neck cord with two hooks and a sliding knot that enables the player to adjust the instrument for distance from the body, and the angle at which the instrument hangs when being played.

This last is an item of considerable

(Continued on page 33)

B y M e l W e b s t e r

Well, that's My Story

By Ed. Chenette



Constance Chenette, member of DeKalb H. S. Band and winner of N. W. Illinois saxophone solo contest for grade schools, 1930-1931. Below the Chicago-Land Band, organized and directed by Mr. Chenette.

"O H, Lord, as you have doubtless seen by the papers," our State contest is over. My band from DeKalb won in class B. I thanked the judges for being deaf and dumb while we were playing. "How many play in my band?" About half of them. And less than that when they get stage fright as some Musical Misfits always do at a contest. We started with seventy-four, and had but two casualties—a couple of second clarinets, who in a crucial moment were afflicted with low basal metabolism. I had a new sight reading baton but evidently the cornet section failed to see it at all times. Anyway I suppose every director suffers the same seances. . . . Mooseheart got second place and it will always be a mystery to me why they didn't get first. They have a mighty fine band down there . . . I wish that we might go on to the National and get beat, but raising \$3,000.00 this year of our Lord in 1931 depression could not be done.

Seriously: The bands in and around Chicago always make a good showing at contests. Why? If we'll tell the truth it is principally because of the added help we get from the very fine private instructors in Chicago. Several of my boys study under Jerre Cimera, Rex Fair, DeCaprio, John



The Major Himself.

Grant, H. A. Vandercook, Harold Bachman, Victor Grabel, AND, what player would not become good under such excellent tutelage? Yes, let's not kid ourselves about this, for this is one of the BIG factors in our success. I give them plenty of credit; just lots of it, and doubtless they deserve more than that. Another thing: We mix around a lot up here. We go and hear the other fellow's band, and he comes out and hears ours. I learn a lot both ways. The exchange of ideas is a wonderful thing. For instance: Captain Gish, formerly of the famous Senn high school came out and went hunting with me. While he got a lot of pheasants (and believe me he's some shot), I got a lot of musical knowledge. Co-operation, that's the thing. Our good luck lies in our fortunate geographical location. Maybe some of the directors do not admit this but I do and give credit where credit is due.



Speaking of interpretations: I am sometimes horrified at what takes place. Last year I heard Barber of Seville **TAKEN** eight in a bar—referring to the opening of course. I have frequently seen it **BEAT** eight in a bar which is a matter of no consequence; but when it is **TAKEN** eight in a bar and the band is rated Okey by the judges, then I go down to the cellar and hit the buttermilk. Carry this further. If that can be taken eight, why cannot the 2/4 in Slavonic Rhapsody be taken 4/4? This would be no more far fetched. Yet we know if a band did this, it would only be because it could not play it 2/4. Again, several of the bands, playing Morning Noon and Night In Vienna, used **FOUR** clarinets on the 6/8 solo. Why? There could only be two possible answers; either they had no clarinetist who could play the solo, or they could not play the accompaniment softly enough if he did. Yet the judges let this go thru as satisfactory. The part is plainly marked **SOLO** for B flat clarinet, alto clarinet or tenor saxophone. . . . Following this, why not use four baritones on the solo in Orpheus; or half a dozen cornets on the solo in Bohemian Girl, or five English horns on the solo in Phedre? If two and two make five in one number why not two and two make five anywhere? Who ever heard of this doubling of the solo anywhere with any instrument in a symphony orchestra? If school bands are to play standard numbers surely they should use a standard interpretation or the very end towards which we are striving—**BETTER BANDS**, is defeated. No one ever heard any professional band anywhere take such liberties with numbers.

And that brings up another needed point: **A SCHOOL FOR JUDGES**. This is needed. I judge lots of contests. I need this schooling. Will some of the others be as frank? What I mean by "A school for Judges," is just this: A clinic where every contest number is studied, read and played; and a definite interpretation chosen. There is far too much individual opinion used in deciding what is a correct interpretation. Too often this opinion is merely a matter of whether or not this interpretation is **PLEASING** to that particular judge. Again he may base his judgment quite entirely upon how near the band interprets as he would. And **HE** may be wrong. A concrete instance of this came to light last year when a judge, after hearing eight bands play a certain number, declared that none of them played it correctly, adding that if they'd come out and listen to **HIS** band they'd learn how to do it. Some



Ed Chenette, Junior, member of State Orchestra 1930, member of National Orchestra 1931, winner of Clarinet solo contest N. W. Illinois 1930-1931, winner of 2nd place in state 1931.

of them took him up, yet when his band was heard not one agreed with his interpretation. . . . And after the clinic a set of rules or ideas, or liberties, or suggestions, agreed to in Concord, should be sent to each and every band competing. And any man, not attending this clinic, should be kept off the judging list.

Regarding soloists: In order to keep down expenses, judges of questionable worth are often chosen. Yet, any boy who has spent his time and his money studying a solo under a first class teacher has a right to a first class judgment under a first class man; and that man **MUST** be a competent performer upon that particular instrument. . . . Again, in state contests for soloists, there should be three judges. Or, the one judge should choose, say six of the best performers, and then three judges should sit on this final playing of the six. Soloists could and would be mighty glad to

pay a dollar or two dollars towards this, knowing then that excellent judgment, fairly rendered would be their lot.

Sometimes I think we lose sight of the fundamental issue in contests. This issue is, Service to the players. We sometimes think contests are run for the glorification of the leaders or the judges. The **CHILD** is the **THING**, first, last and always. Everything possible should be done for the player. Anything else is incidental.

Next thing I want to see is a size limit placed on the bands. Seventy-two is enough. That takes in the standard instrumentation as I understand it. Mere volume is sometimes mistaken for music. This size band will help the town in the very necessary labor of raising carfare; also assist the contest town in housing the players. Seventy-two good men can make better music than one hundred not so good.



The Carleton Symphony Band of Northfield, Minnesota, has earned the title, "A New Musical Force."

Again—

Orchestra vs. Band

—this time by James R. Gillette

B EING intensely interested in development of better bands, both Mr. Lesinky's article in March, *THE SCHOOL MUSICIAN*, and Mr. Lantz's article in the May issue, have stirred my thinking process to action.

It seems rather beyond the point and at the same time rather useless to argue whether a band or an orchestra is best, better, good, bad, musical, or unmusical. Both have their place in America's musical life so long as they represent real honest-to-goodness-pure-music. When either one drops below a level of musical decency and becomes a mere noise medium, it will lose its place among legitimate purveyors of musical expression.

Mr. Lantz fears that the modern trend toward symphonic bands will "so confuse the interpretation as to cause both organizations to lose their identity." Personally, I cannot take this viewpoint. As I have written in several musical magazines during the past three years, the present day attempt toward building better bands is the outgrowth of a desire on the part of many sincere musicians to place the band on a standard instrumentation plane comparable to the established and accepted orchestral plane. This has brought about a larger reed section and has placed a restriction on the amount of brass used to secure balance. A study of the past

literature for the band will reveal the astounding advertised fact that each arrangement or original composition could be played equally well by



MR. GILLETTE

a band of fifteen or one of sixty men. Substitution of one instrument for another; cross-cueing of the most vicious sort; no color vision to speak of; these are a few of the evils found in the older publications which brought bands down to a common level of unexpressiveness, closely akin to sheer noise.

Those who are seriously interested in perfecting any musical ensemble, start building on the foundation of a pianissimo surrounded by as much tonal color as is possible. Therefore, in building the band as a truly expressive unit, it is natural that the wind section should receive first consideration. The "Bingville Silver Cornet Band" has passed out of existence. The many and varied colors found in flute, oboe, English horn, bassoon, clarinets in E flat, B flat, alto and bass, saxophones, French horns, etc., when used in combination set the heart of the student of instrumentation on fire. Color galore! Add to these a judicious amount of trumpet or cornet, trombones, bass and tenor, tuba, baritone, percussion,—you have a symphony band. There is nothing so horrible about the process, nor has it in any way taken on an orchestral likeness. Leave the word "symphony" out and just call it "band," if this will make for peace and plenty.

Going back again to published compositions for the band. It is only within the past five or six years that we have witnessed a serious effort to really give the band a standard or set instrumentation. Immediately the full conductor's score arrived—the first great step toward making the band a refined musical unit. These

(Continued on page 40)

Radio

Instruction on Band and Orchestra Instruments is a Success

By Joseph E. Maddy

LAST October a superintendent of schools in a small Michigan town asked me if I believed the playing of band and orchestra instruments could be taught successfully by means of the radio and thus bring such instruction within the reach of rural communities which could not afford the luxury of a band teacher. Four months later between 3,000 and 4,000 children throughout Michigan, Ohio, Indiana and Pennsylvania were learning to play through radio lessons given by the University of Michigan.

A course of five half-hour lessons was organized as an experiment to test the practicability of attempting to secure classroom participation in so highly specialized a subject as the playing of band instruments. The lessons were given during school hours, at 2:00 P. M.. The course was sponsored by the State Department of public Instruction and the University. Letters were sent by the State Department to all of the school superintendents in Michigan, cautioning them against haphazard participation in the experiment and urging them to place a teacher (not necessarily a music teacher) in charge of each class to see that the students received the instructions without interruption. Free lesson booklets were mailed out on request, by the Department of Public Instruction and by the University. Three thousand eight hundred lesson booklets were sent out. Each booklet would accommodate sixteen pupils by tearing out the pages containing the music for the various instruments.

Each booklet contained some general instructions as to how the lessons would be given and what would be expected of the students. The music consisted of fifteen well known songs which I estimated could be learned at the rate of three songs per lesson. All

band instruments except drums were included in the course—all taught at once. The procedure was simple and was based entirely upon active participation on the part of the pupils.

A studio band, made up of university students, consisting of one instrument of each type being taught, sang and played each song several times, with the pupils singing along, until the pupils had time to memorize the tune. Then the studio band played the tones used in the song, holding each tone long enough so the pupils, or most of them, could match the tone on their instruments. The song was then played several times by the studio band and pupils together, after which the studio band added the harmony while the pupils played the melody. The effect, at the receiving end of the experiment, was that of a complete band, with the pupils playing the melody accompanied by the studio band. *The pupils experienced the thrill of playing in a real band—within fifteen minutes of the time they first attempted to play a band instrument.*

The lesson booklets contained post-card questionnaires (called criticism cards) to be mailed to me after each lesson, to enable me to correct weaknesses in the method of presentation, especially as regards the timing of each phase to meet the average student's ability.

Replies received after the first lesson indicated that 98% of the students could progress more rapidly than I had anticipated. After the second lesson many students wrote that they could play *all of the 15 tunes*. Several of the students joined their school orchestras after two of the radio class lessons. After the third lesson practically all of the students reported that they could play all of the pieces. Henceforth I was forced to add new

songs by the rote method. All of the students asked for more lessons and the course was extended to six lessons.

The last lesson was a combined lesson and demonstration. The previous week I had announced during the lesson that each class within one hundred miles of Ann Arbor was invited to send one member of the radio class, who had received no other instruction than the radio lessons, to Ann Arbor to participate in the broadcasting of the final lesson. Twenty students, ranging from ten to sixteen years in age, came and replaced the studio band for a full hour program which included familiar and unfamiliar unison and part songs, solos, duets and trios. This lesson was conducted precisely like the previous lessons except that the children who had learned to play entirely by means of the radio course served as the demonstration band. There was no longer any shadow of doubt as to the practicability of teaching band instruments by radio.

Immediately after the fifth lesson I visited twenty of the radio classes scattered throughout Michigan. From these visits I was able to compare the work of the various groups with similar classes directly taught. Three advantages were at once apparent:

(1) That students in the radio class developed better tone quality than those in regularly taught classes because they had good tone quality to imitate (in the studio band), while they have only their own self-made tones to guide them in the usual class.

(2) That the usual blatant tone quality of beginners must be controlled in the radio class because the pupils are forced to play softly to enable them to hear the studio band above the sound of their own instruments.

(Continued on page 46)



Martel's Banjo Band. A semi-professional organization of New York City.

Banjos and Guitars

WHILE most of our attention in this series of articles has been turned toward that type of fretted instrument included in the mandolin family it must not be forgotten that there are other types of fretted instruments of considerable usefulness and interest. Brief mention has been given them, but more extended comment is in order previous to the termination of this series.

The tuning for the guitar and something of its musical characteristics were described in the installment used in the *SCHOOL MUSICIAN* for November of last fall. What is known as the Spanish tuning uses intervals of a fourth and a third between the strings. The lowest string, or the sixth one, is tuned to the E found on the first added line below the bass of F clef, the fifth string is a fourth above that at A, the fourth string a fourth above the A at D, the third string a fourth above the D at G, the second string a major third above the G at B, and the first or highest string a fourth above the B string at E—two octaves above the lowest or sixth string. The four lowest strings are tuned at the same pitch as the four strings of the mando-bass and the double bass, although they are an octave above these bass instruments in pitch. Guitar music is written in the treble clef and

Being the Last of a Series of Articles on Fretted Instruments

By Lloyd Loar

an octave higher in pitch than it sounds, thus the low E string note for the guitar is written on the fourth added space below the treble clef, and the highest E string on the top space of the treble clef. Because of the parallel tuning of these four lowest strings with the strings of the mandolin and violin bass instruments it is entirely practicable to prepare for the double bass with a few terms on the guitar, using just these four low strings. There is no especial advantage in doing so except that guitars are comparatively inexpensive and many school children could easily procure a guitar when they could not a double bass, and it isn't always possible for the school to furnish double basses in sufficient numbers to provide for those students who can be inter-

ested in learning to play them. Then when the preparatory work on the guitar for this purpose has been completed it is reasonably easy for the student to continue the guitar for its own sake while learning to apply what he already knows to the double bass, and thus be able eventually to play two instruments instead of one. The guitar scale is about twenty inches shorter than that of the double bass so in transferring from the guitar to the bass after sufficient preparatory work it is necessary to become familiar with the larger left hand intervals on the finger-board between notes. The student, however, will have learned the relative positions of the notes on the finger-board and the pitches of these notes, and he will know how to connect them with the

notes on the staff and will have a good idea of how to play a bass part in an ensemble. When it is possible to plan for instrumental ensembles of quite young students and desirable to have them as complete musically as possible there is no reason why single notes on these four guitar bass strings should not furnish the bass voice for the ensemble. While the tone is not powerful it is of pleasing quality and considerable resonance, and the length of the scale is in about the same proportion to the hand of a small child as that of the double bass to the hand of an adult. The guitar as an accompaniment instrument is effective. Those keys that permit one or more open strings to be used in most of the chords present the fewest technical difficulties, although all the chords of any key are possible to the instrument. The easiest sort of an accompaniment to play is the sort that furnishes only the bass and harmony necessary to support the melodic line, but an accompaniment including enough counter melody to give it a reasonable amount of independence and musical value of its own is not very difficult.

Another member of the guitar family that is heard often and that is very effective if its characteristics are not unduly accented is what is known as the Hawaiian guitar. The instrument itself is not necessarily

different in construction from the regular guitar. A higher nut, or support for the strings at the end of the finger-board next to the tuning keys, is necessary. This can be built into the guitar when it is made, in which case the instrument is only suitable for Hawaiian playing; or else this extension nut can be placed over the nut of a regular guitar. In either case its purpose is to raise the strings high enough above the finger-board so that they will not depress far enough to touch the frets. The tuning used places the open strings so that all of them together sound the A Major chord. The sixth or lowest string is the same E as in the regular tuning; the rest of the strings in order from this lowest one give A, E, A, C♯, and E. Instead of the strings being fingered in the usual way to produce the rest of the tones possible to each, a heavy bar of metal is placed

across the strings and that part of the string between the bar and the bridge determines the pitch by its length. A major chord is found at each fret, the note for the fret used on the fifth and the third string being the root of this chord. Minor, augmented, or diminished chords are obviously more difficult to play. They are secured by slanting the bar or by omitting some of the strings whose tones are foreign to the harmony wanted. A thumb-pick for the bass strings and two or three finger-picks for the rest of the strings produce the tone. The thumb-pick can be swept across all of the strings for an arpeggio, or the thumb and finger-picks can both be used, and any note accented with one of the finger-picks so that it is more prominent than the rest.

This method of tone production has several distinct advantages peculiar to itself. The tone produced is quite powerful and sustains much longer than when the strings are plucked and fingered. It also is possible to produce a very effective vibrato by shaking the bar slightly, and by sliding it from one chord or tone to the next a good glissando effect is secured. When these effects are used in moderation and with taste they are extremely effective, giving the tone a sort of mournfully sentimental sweetness that has a distinct appeal. There

(Continued on page 43)

In September
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Paul Morton's Boys Banjo Club of Kansas City, Missouri.



« Studenten-Stimmen »

How About Mason City?

The old comeback, I'm gettin' even with K. Gillett, also a "sax player" of Des Moines, Iowa. Here it is right from the shoulder. Take it and like it. Say, when did Des Moines get the state or national? I've never seen or heard of any Iowa bands or orchestras getting their pictures in this magazine, so until they do, well, shut up like a clam.

I'm from Normal, Illinois, and formerly played in the Hammond Band, 1929-1930. You can't talk about my band and orchestra like this so, until you attain recognition in music, blow your horn ppp. If you take this advice, we'll be more friendly, and let this be a lesson to you Iowa.—George W. Brown, Normal, Illinois.

Oh! Mercy! Such Talk!

What do some of these infantile band boosters think they are? My musical career dates back to the time when we played over-the-shoulder horns. Why, I was the champion bass drum carrier of Modesto back in the gold rush days. And that was when a parade in Modesto was the length of one block up a dusty road, a double duty parade consisted of marching back up the other alley.

I learned to play no-pressure by blowing out tent candles in California at two hundred paces. Then I graduated to overhead valve trombone. Anton Sax may have invented the Saxophone but I was the fellow that showed him the "idear" by presenting him with an Oriental Musette that had been in my family for over 700 years. I used to play not only double-reed instruments; I played 'em triple reeds, and when in a spry mood would sock 'em out on a quadruple reed for pastime. How's that pard?

I never favored or faked a tone in my life. Boehm was just another hole borer to me. I perfected the playing of chimes. This trick of eliminating partials, harmonics, and overtones, plus the complete annihilation of the fundamental tones was my own system.

Fluttering tonguing and throat vibratos came easily. I could be in tune, out of tune, and tuneful all at the same time without anyone being the wiser, least of all myself. Percussion was never a problem as it is to some members of the battery. Why I could

almost tune a pair of kettle drums accurately. Something that has never been equalled in my day or yours. Don't think that I am boastful of my prowess or a braggart, for I ain't.

I never loaned the SCHOOL MUSICIAN to anyone. I make them buy their own. I've got secrets to unravel that will revolutionize the music business if I ever let 'em out of the bagpipe. If I cut 'er loose, professor, I could make more money than there is in the U. S. A. and the World. (By the way could you lend me a quarter?)

This is the first time I ever opened up. Most of the time I am as tight as a sticky valve on a two dollar cornet. But when I rip—I tear things wide open. If I had a picture, I'd show you the muscles, callouses, corns, and bunions on my lips from blowing band instruments, but never from blowing about MY band.

Machine Gun Michael, Chicago, Ill.

I have found a great pleasure in reading your magazine every month. I do hope you will continue keeping jazz music out of this magazine.—Carleton Engstrom, Belleville, Michigan.

Happy-Tuneful-America

I have noticed, in reading the correspondence of the different schools and their adherents, what to me is a deplorable attitude.

Petty jealousy—the direct antithesis of cooperation—is at work trying to undo the work of many years. I can remember when there was not a single band or orchestra in any high school in the whole United States. We have worked many years trying to get music started in our grand country and the younger element cannot realize the wonderful strides we have taken in that direction in the last fifteen years.

In regard to the rabid discussion between Senn and Modesto I can only say that I wish that every school in the land had a teacher as capable as Mancini or Capt. Ostergren; then with the backing that those kind of men are able to inspire, America would in a very short time be the most musical nation in the world, consequently the most beautiful place to live in. There are many men like those mentioned above and let us strive to get that class of men in the positions they should have. Let us glory in the suc-

cess of such men and strive to put over school bands in the same class and then there will be no cause for strife and bickering among men who should be busy making their own bands better.

What I long to see in the school band work (also in colleges) is conferences formed, in conjunction with football or alone, where the attraction will be *Band Contests*. The winner in each conference to go to a Western or Eastern contest and these winners to a National contest.

The bands in this work being limited to a certain balanced concert band number. The latter idea being the same as the football idea of stimulating every man in the school band to make himself good enough to be detailed for the trip.

Now let us quit being jealous of the other fellow—let's make our own band the best band—let's get some ideas as to how to show the public what a wonderful social, physical, mental benefit our work is to them and their children and use our magazine for pats on the back and for BUILDING UP rather than for tearing down. *Let's go.*—H. E. Alden, Bandmaster, State College, N. Mex.

You Don't Say

Everytime I read *Studenten-Stimmen* some brainless person with a prejudiced one-track mind is gibbering about keeping jazz out of your magazine. That's what your magazine needs is a few articles about jazz and famous dance orchestras to pep it up.

I enjoy classical music just as much as anyone does, but I'm not so one-sided that I can't sit down and listen to Paul Whiteman and enjoy it to the utmost.

And another thing. By the way these boys from Modesto write in, you'd think that they had won every national contest ever held. Besides learning how to play, they ought to learn the rules of good sportsmanship. When we won the national last year, there wasn't anyone from Modesto, as far as I know, who congratulated us, but you should have seen those boys from Joliet, who were really the most disappointed of any. They were congratulating us all over town the whole night, but Modesto.—Tom Herrick, ex-bandsman, Senn High School, Chicago.

Tone in the new BUESCHER Aristocrat Trumpet

Has it ever occurred to you that it is almost impossible to "sour" the tone of a church bell? No matter how you strike it—forcibly or lightly; with a hammer; with a stick, or even with your bare hand, the *tone*, varying only in volume, is *always the same*.

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WHO'S WHO



GEORGE E. MOREY, Jr.

DON'T we wish we had all those medals! Of course, a few would do. Just count them! They all represent supreme musical talent and several years of patient and constant practicing of the flute and violin. Their possessor is none other than George E. Morey, Jr., of Quincy, Illinois, and many times a national contest winner. George, a brilliant junior in the local high school, plays the flute in the Quincy High School Band, winners in the State contest 1930; and violin in their orchestra which took second place this year in the State contest.

In 1929 and 1930 his trusty flute won him third place in the National Contest. In 1931 he won first place in the State Con-

test, receiving a grade of 100%; and first place (flute) in the National Contest held recently at Tulsa, Oklahoma. The flute quartet of which he was a member also carried off first honors.

The Messrs. Theodore Yeschke and Ludwig Becker, respectively flute and violin teachers of George, are very proud of their prize winning pupil who travels three hundred miles to Chicago eight or nine times a year for his lessons. While most of us are seeking playtime and rest this summer, he will spend his time studying violin and flute, and playing in bands and orchestras.

Ambitions? He doesn't say, but, well, from the looks of things, what do you think?



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A Clarinet With a Big Bass Voice

(Continued from page 27)

importance since most any neck cord will permit the player to adjust the distance, but with all other large reed instruments the player must keep the instrument in the correct playing angle with either the right or left hand.

This means that the fingers must perform some other function in addition to operating the keys. If the contra-bass clarinet can be held by the neck cord in such a position that the fingers are relieved of all the work of maintaining the correct playing angle, just that much more ease is felt by the player when manipulating the keys.

The E_b contra-bass clarinet is not a heavy instrument, although it is quite large as compared to the bass clarinet in B_b . It weighs but $8\frac{1}{2}$ pounds, and is four feet, two and a half inches high, measured from the bottom of the bell to the top of the mouthpiece.

A comparison of the depth of pitch of the E_b contra-bass clarinet with other instruments will be more convincing in showing the possibilities of the instrument when used as the bass of the reed section, than any other method of description.

The lowest note (E below the staff in treble clef) is just one full tone

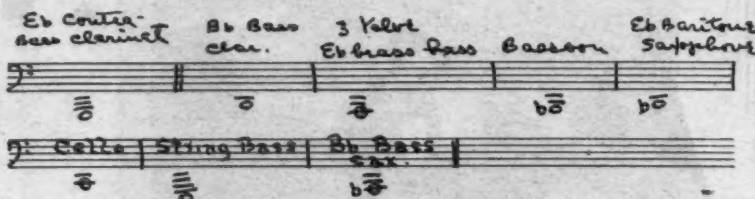
lower than the lowest chromatic note of the E_b brass bass with three valves, and one and a half tones lower than the low B_b of the bassoon. It is a fourth lower than the lowest note of the E_b baritone saxophone.

The actual concert pitch of the lowest note of the E_b contra-bass clarinet as written in the bass clef, is G, one octave lower than G' first line of staff.

Surely here is sufficient depth of pitch. Although the pitch of the E_b

power for delivering a great variety of color effects. Any instrument that increases this power is bound to be an important addition to the instrumentation.

The E_b contra-bass clarinet does its part well in adding color power to the band. When it is desirable to bring forth a passage that is complete in both melody, and harmony, with clarinet tone color only, the E_b contra-bass clarinet makes it possible to do so. Without this instrument it would be necessary to use a bass voice of different tone color than the clarinet family.



Actual concert pitch of lowest note (in bass clef) of various bass instruments, compared to lowest note of E_b contra-bass clarinet.

bass clarinet is exactly the same as the baritone saxophone in E_b when the parts are read in the treble clef, the bass clarinet has so much more range in the lower notes that it far surpasses the baritone sax in this respect.

One of the strongest arguments in favor of symphonic bands, is their

When a passage such as described above is desired by the entire reed section, the E_b contra-bass clarinet takes its place with the bassoon and bass saxophones adding strength, and quality to the reed basses. Naturally when the entire band is playing it adds another bass voice to the reed section that aids materially in balancing the tone power of reeds, and brasses.

Just as the E_b contra-bass clarinet increases the general effectiveness of the reeds in the symphonic band so will it in the concert orchestra.

The need of a bass of the clarinet family has long been felt in both band and orchestra, and the new E_b contra-bass clarinet has the qualifications for filling this need.

In the dance orchestra the most novel effects can be produced with this instrument. Its flexible tone, and deep, sonorous bass voice lends itself readily to the demands of the modern "hot" style of dance music. There is little doubt that it will go over big in this field.

That class of musician who is interested in the smaller groups, such as woodwind, and reed ensembles will instantly fall in love with the E_b contra-bass clarinet. It has just the right depth of pitch to give the bass end of an ensemble that most desirable solidity, which adds so much to the musical worth of the small ensemble.

Playing in the bass clef is infinitely easier for the player of an E_b instrument than with an instrument of any other key. This refers, of course, to the musician who has changed from an instrument that is played in the



A New Selmer Creation Contra-Bass Eb Clarinet



The instrument that caused such favorable comment at the National Contest at Tulsa. Although complete details not compiled, the five winning bands at Tulsa: Joliet, Marion, Mason City, Hobart, and West De Pere—used Selmer reed instruments. Write for catalog and instructive literature.

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treble clef to one that is to be played in the bass clef.

This makes it a simple matter for one who takes up the E \flat contra-bass clarinet, to play bassoon solos. As the contra-bass clarinet has not come into general use, there are no solos for the instrument published. At least it is extremely difficult to locate any. The fact that the musician who takes up contra-bass clarinet playing will have little trouble playing in the bass clef, should go far towards making the instrument popular.

Not only will he be enabled to play the solos written for other bass instruments, but there will be innumerable times when his ability to read and play the bass clef will be of material advantage in the band and orchestra.

To summarize the requirements for a bass of the reed family they would be as follows: sufficient depth of pitch to place the great body of its range down in the bass clef; a great enough volume of tone to make the voice effective if used in sufficient numbers to approach a reasonable balance with the rest of the reeds. Enough breadth of tone to have the proper timbre or bass quality; and facility of execution so that any bass passage may be freely written for the instrument knowing they will be well within the range of possibility for the player; sufficient control over the volume of tone that it will be easily possible to make use of its voice whether the demand is for volume, or softly played passages.

The E \flat contra-bass clarinet possesses all these virtues in abundance, which means that we will now be able to fill out the lower end of the reed sections of our symphonic bands in an entirely satisfactory manner. It is a real woodwind bass.

The symphonic band has not yet attained all the beautiful color effects that are possible with wind instruments, but time will see further development in this type of musical organization. While the reeds have never been exploited to the fullest extent of their possibilities, the trend is decidedly in this direction, and each year sees more development along this line.

The contra-bass clarinet in E \flat is no small contribution in this advancement of artistic development of our symphonic bands, and it is to be hoped that next year's school band contests will find many of them in use. Surely the band that is equipped sufficiently with them will have a decided advantage over those who have failed to add this instrument to their instrumentation.

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All his practicing is done at home; and if his drum lesson isn't well learned, there's a terrible punishment for this little man—one whole week without the instrument. This disciplinary suffering, we learn has occurred only once.

His intense interest, seriousness in practicing and early success surely destines him to be one of our star drummers of the future.

Again, I am not willing to leave the "vocal accompaniments and symphonies to the orchestra." It is true that much orchestral music is unfit for the band and should not be played. It is equally true that many numbers are as highly effective in a band arrangement as in the orchestral. I might mention Tchaikowsky's "March Slav"; Grieg's Suite "Sigurd the Crusader"; the Andante con moto, Scherzo and Finale of Beethoven's Symphony No. V; three movements from Schubert's Third Symphony; Bach's "big" G' Minor Fugue, and the chorale-prelude "We All Believe in One God, Creator"; many Wagner numbers, particularly Captain O'Neil's arrangement of the "Entry of the Gods into Valhalla." These are only a few of the many orchestral numbers and those for solo instruments, which, when played from masterful arrangements powerfully stir the hearer.

"Is it good judgment to try to train a band to attain very finely drawn pianissimos that are sometimes required of an orchestra? No doubt it would be. It is good training in the art of restraint." I would say to Mr. Lantz that he has, in this paragraph, expressed the greatest of all arts,—playing softly and in tune. Is it good judgment? It is the ONLY judgment! Not "training in the art of making a listening ear and a tone conscience within the player. Seventy-five per cent of our high school boys and girls know very little of instrumental

to expect during the rehearsal.

I strongly disagree with Mr. Lantz when he writes that the band "will find ample outlet for its musical and physical energies in parades, at the ball game and open-air concerts. Let the orchestra have its dainty pianissimo, and let the band supply the bombastic effects." In other words, drive the public from the band because it is an organization incapable of artistic results.

During the past three years I have travelled some 15,000 miles with the Carleton Symphony Band, covering over half of the United States,—and Canada from Winnipeg west. Our press book, which contains clippings from over sixty large American and Canadian city newspapers, invariably prove the fact that critics are alive to the worth of the symphony band. "We were amazed at what we heard;" "The Symphony Band is indeed a new musical force;" "here we find the virility of the band and the color of the orchestra;"—these are typical comments. Because of the fact that the public is fed up on football bands, marching bands, and brass bands, it takes clever press work to interest the public in a band concert. All bands are classed in the same category and few desire to hear such an organization closed in by four walls.

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Orchestra vs. Band

(Continued from page 30)

scores give the conductor an opportunity, in his study period, to view his organization from a tonal standpoint and to really know what he is

legato and less of true instrumental tone. Restraining a tone,—holding it down by force,—teaches the player nothing and has no lasting value.

The place of strings in the band,—string bass and cello,—will always be a question open to much discussion. I firmly believe the string bass belongs as much to the band as the orchestra. It is a bass voice unlike any other bass instrument but a perfect mixing tone with any group. As to the cello, while it is mighty useful and gives finish within any band, I will not plead for its use or disuse. However, the use or disuse of both the string bass and the cello, does not make a band symphonic, concert, or military.

After judging scores of contests during the past ten years, again I cannot agree with Mr. Lantz when he says: "I grant that (speaking of showmanship) rightly applied and presented and rightly judged, it is one of the decisive qualities that should be recognized in judging the points of merit or of demerit of any performing body." Using string basses in a band is hardly showmanship. Unquestionably their tonal aid secured for the band in question a highly solidified bass tone which tubas alone could not give. Perhaps the bass saxophone and the bass clarinet helped out also. Showmanship has little place in a contest if playing

ability cannot surpass it. The voice that comes up and out of the organization is what counts. I cannot understand the argument that placing string basses or cellos in a band makes the band so nearly like an orchestra that someone must be called in to tell which is band and which is orchestra.

I perfectly agree with Mr. Lantz that the orchestra and band should be kept separate and in their own fields. At the same time, the band can be made as expressive as the orchestra and gain as much public approval. After all, it is a question of whether we desire noise or art. It is not correct thinking to say that "every bandsman remain loyal to the idea that the band is first in importance, and that the orchestra musicians cling steadfastly to the same opinion as regards the orchestra." Musical art is large enough for bands, orchestras, quartets, choirs, soloists and whatnot. From one we learn to better the others.

The Bismarck, North Dakota, Juvenile Band, directed by Mr. Clarion Larson, appeared before the assembly Thursday. They played the selections that they will play at Grand Forks. The membership of the band is thirty-two, and all sections are complete.



This smiling little chap is George Lyke, Jr., of Seneca Falls, New York, only ten years old, but a wizard at his drums. For the past two years he has played with the "Juvenile Concert Orchestra" appearing in many performances including the local theater. George is the youngest member of the Mynderse Academy Band of Seneca Falls, under the baton of Mr. John Frazier, and was selected to play in the state contests for high school bands at Syracuse. At present he is studying with Mr. Charles Gibson of Geneva, New York, with whom he has completed all the rudiments of drumming.

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See Picture on Page 2

COLOSTON R. TUTTLE began the study of piano when he was seven years of age, and a year later started on the instrument of his own choice, the cornet.

After having been given a thorough course in theory, harmony, and composition, he graduated from the Muncie (Indiana) Conservatory of Music when he was sixteen years old.

Four years later he graduated from the cornet department of the Metropolitan School of Music at Indianapolis.

He then became engaged in professional theater orchestra work, and later played with several concert bands, the most notable of these being that of Herbert L. Clarke, with whom he spent two seasons playing with the band and studying with its famous conductor.

He became interested in teaching and was secretary-treasurer of the Marion (Indiana) School of Music for several years.

About seven years ago he began to

realize the possibilities of band instruction in the public schools, but did not believe that a good foundation could be taught in large classes with the material then available, so he spent the next year writing what is now known as "Unisonal Foundation Studies for Band" designed for large classes of absolute beginners on heterogeneous instruments.

He persuaded the Marion School Board to allow him to try out this method, and the phenomenal success of the Marion School Band and of the graduates of this band is a matter of record.

Last summer he opened a school at Winona Lake, Indiana, to train students and teachers in his practical method of training bands. The venture was so successful that he decided to form a permanent summer school and this season the school opens on June 22 for its summer term. He has a faculty of fine band and orchestra men and is looking forward to a very pleasant summer.



The Normal High School Orchestra of Normal, Illinois, started out by winning the sub-district contest and

in the district contest, which was held at the Illinois State University, the Normal High Orchestra placed second.

Just a Habit

For the fourth time Lincoln, Nebraska, High School musicians have shown their superiority in state high school music circles by winning the Class A sweepstakes trophy awarded annually to the school which makes the highest number of points in the state music contest. Hastings took second place and Omaha Central third.

Lincoln was the winner of the sweepstakes in 1926, 1928, and 1930,

and in 1929 shared the honor with Omaha Central. We'd like to see you beat that.

Mr. J. A. Evanson, Central High School of Flint, Michigan, director, announced his intention of leaving Central this fall to attend either Columbia or Northwestern University in order to continue his study of music.

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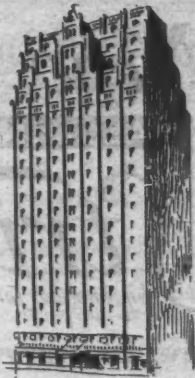
Banjos and Guitars

(Continued from page 33)

is a tendency to use these effects too much however, and too much of anything is too much, there is no way around it. They need not be used to excess, neither effect is necessary to the instrument. It is only that the instrument produces them very efficiently and easily, and a lack of well-balanced musical taste is apt to always mean a corresponding lack of moderation. The method of tuning is also apt to restrict the player to keys favorable to it and to harmonies using only the major triad harmonic color. This is not necessary however, any more than it is with the guitar played with the regular tuning. A realization of the value of variety of musical effects and the acquisition of sufficient technical equipment to locate and command them is all that is necessary to overcome this tendency.

The guitar with Hawaiian tuning is most effective as a solo instrument. It can be used with good results as a unit in the popular type small orchestra, although it is seldom that a written part can be found for it—it is usually up to the player to contrive his part from some other one included in the printed orchestration, unless the services of a special arranger are called upon. In playing position the guitar is placed flat across the lap or upon a table. One thing interesting about its method of tone production is that it is the only instrument now in use that produces and controls its tone in a similar way to the ancient clavichord, and the clavichord had enough appeal for musicians so that it was the favorite of the great Bach and many of his contemporaries even after the harpsichord, and later on the piano, was solidly established.

Another member of the guitar family that should be mentioned here is the ubiquitous ukulele, for it is only a very small guitar with the fifth and sixth strings omitted, the fourth string tuned an octave higher in relation to the first three strings, and the whole range of the instrument raised usually a fifth, when tuned in D, and sometimes a fourth, when tuned in C. Gut strings are used, and they are strummed with a large soft pick or the finger-tips. But the same fingering is used for these four strings as with the first four strings of the regular guitar, except that the sound given is a fifth or fourth higher than for the guitar—depending on the ukulele tun-



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ing used. For the regular guitar gut, silk, or steel strings may be used, depending upon the effect wanted. With steel strings a pick is often used which increases the volume of tone possible but restricts somewhat the range of effect possible, pick-playing is more effective in the playing of music of a popular type than more solid music. For music of the more classical type and also of traditional guitar character the strings are plucked with the finger-tips and thumb of the right hand. The ukulele is restricted to three and four note chords in the center of the piano register. Unless some other instrument furnishes it these chords are without bass tones, but within the limits set by its size and method of playing and tuning, the tone is incisive, harp-like, and pleasing. It is also possible to use it as a solo instrument but it is more limited in this respect than other members of the fretted families. One use it could have that is not yet developed is to give young students of harmony and ear-training a direct method of measuring the values of chords and modulations. The instrument is perhaps the easiest to play of any, it is also the most inexpensive of any. It will produce any chord in its first form or with any alteration although only four notes of the chord are possible, but this is also the case with vocal quartets, and chords of the ninth—which are the only five note chords such students will be called upon to know, are often written with one of the notes omitted. These chords possible on the ukulele, moreover, are produced with a minimum amount of finger exertion. So there is no reason why young harmony students who do not play any man-voiced instrument should not use it to assist them in memorizing the effects of modulations, transitions, and various key relations.

Instruments of the banjo family, with the exception of the regular or five-string banjo, exactly parallel the instruments of the mandolin family in tuning and technic. They include the mandolin-banjo, the tenor which corresponds to the mandola or viola, the cello-banjo which parallels the mando-cello or the violoncello, and the bass-banjo which parallels the mandobass or the bass-viol. There is also the guitar-banjo which is played and fingered like the guitar. In all of them the source of the sound is a skin head stretched tightly over a stout rim and serving as the sound-board and an air-chamber formed by the head, rim, and a back or resonator. This gives all of the family the type of tone that is accepted as characteristic of the

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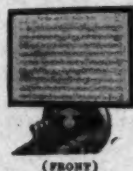
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banjo family. With the mandolin-banjo, double-stringing, mandolin strings and scale are used and the tone is consequently less banjoistic because of the double stringing and shorter strings which tend to slow up the response from the head and take away the snap and piquancy of the banjo tone. The cello, guitar, and bass banjos lose this quality more slightly because of the necessity for a large head to correspond to their deeper voicing and the difficulty of keeping these larger heads tight enough to be fully efficient. These instruments are effective, however, as what they lose is not enough to be obtrusively noticeable, and have considerable value in a banjo ensemble. The most effective and the most popular member of the family is the tenor which uses the same tuning as the mandola and the viola. In the tenor the scale used fixes the string length at from 23 to 21 inches with the longer string being oftenest used. This length gives sufficient prominence to the higher harmonics to give the tone the brilliancy and vigor associated with banjo tone. It also makes it possible for the strings to have sufficient tension to control the head positively without having so much weight as to make difficult to finger. Yet this length does not make the fingering of chord, scale, and arpeggio patterns at all difficult. Violin fingering, using one finger to each note whether sharped or flatted, and 'cello fingering, using the 2d, 3d, and 4th fingers for the 3d, 4th, and 5th frets, are both used in the left-hand technic. It is equally effective as a harmony and rhythm or a melodic instrument, but it finds its chief usefulness as a producer of rhythm with the same harmony as the rest of the ensemble at all times. Banjo bands may consist of tenors only, playing first and second parts with sometimes a third part added, or of the full banjo instrumentation with first tenor usually playing the most important part and the mandolin banjo playing a figuration part above the first tenor or the melody an octave higher when it needs emphasis. The first sort of banjo ensemble is more easily and quickly organized, the second is more effective and has a wider range of effects musical possible to it.

A good band of wind and brass with a tenor banjo section treated as a rhythm section able to furnish its rhythm with any harmonic base desired is about as effective as anything you can imagine. It would be a good way for some high school band to win some important contests next season.

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Joliet to Lose Third of Band by Graduation

THIS year's National prize-winning band will suffer a temporary relapse in June when thirty-two of its ninety-five powerful performers get their high school diplomas and bid farewell to the Joliet Township High School Band.

Of the remaining sixty-three, twenty-nine juniors will remain one more year, twenty-five sophomores two more years, and eight freshies will have three more years to go.

But that only makes ninety-four. Who is hiding out on us? Ah! Discovered! It is Julius Turk who divides his affection between the bassoon and the bass clarinet. Julius is this year in the eighth grade. If he keeps up his present rate of progress, what a reed expert he'll be four years from now.

The Joliet Band has a parliamentary system of government as judicial and authoritative as the Supreme Court. Just read over this list of executives: president, Clinton Leach; vice-president, Robert Brehm; secretary, Robert Clemens; treasurer, Donald Griffin; librarian, Edward Thurlow; quartermaster, Harold Leonhardt; property-men, William Balch, Robert Cooper, and Edward Camp; and executive committee, Clinton Leach, Robert Brehm, Robert Clemens, Donald Griffin, Eugene Wright, and Robert Hoffman.

There are two assistant conductors, George V. Hendrick, and Forrest McAllister, son (we almost said carbon copy) of the great Archie R. Miss Margaret Wiswell, sponsor of the band, discovered her picture in last month's issue of *The School Musician*.

Losing thirty-two star players, a fraction over a third of the entire band this year, will give A. R. McAllister some extra work to keep his Class A trophy at home next spring. But the chances are he'll do it.

To meet, to know, to love—and then to part,
Is the sad tale of many a human heart.
—Coleridge.

A circle may be small, yet it may be as mathematically beautiful and perfect as a large one.—Disraeli.

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Teaching Band Instruments by Radio

(Continued from page 31)

(3) That parent supervision of student's work is quite general with radio pupils, while it is quite unusual in ordinary education. Mother listens to the lesson at home, then tests the child when he or she returns from school, to see whether the student is following instructions correctly or not.

The best classes I visited were those in charge of grade teachers or vocal music teachers who followed instructions implicitly because they knew nothing about the instruments being taught. The poorest classes were those in charge of band leaders or band players who knew something about the instruments. These supplemented the radio lessons with their own instructions, which always consisted of rhythmic exercises and other problems and only served to distract attention from the fundamental thing—tone quality and musical expression.

I felt that most of the pupils in the classes I visited learned more in the five radio lessons than they would have learned if I had taught each class in person. The pupils were tremendously enthusiastic over their accomplishments and every class visited had arranged to continue as a school band.

Classes of twenty students seemed to do the best work. Smaller classes were probably too informal while large classes found it difficult to play softly enough so the players could hear the radio when playing along with the studio band.

Differences in age seemed to make little difference in the radio classes. Three ten year old girls, who were among those participating in the demonstration broadcast, played as well or better than the older children in the group. Practically all of the students in the classes visited were able to play the fifteen songs in the lesson booklets and many had learned additional tunes which they had found in hymn books, or tunes they had sung or heard.

While my chief concern was in the experimental classes conducted during school and under school supervision, the lessons proved equally successful in the case of individuals; adults tak-



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ing the lessons privately in their homes. Replies from these people showed that most adults are self-conscious and, though anxious to learn to play a musical instrument, are unwilling to be seen carrying an instrument to and from lessons, by children.

For these people the radio course was a blessing, for they could learn to play in the privacy of their own homes, without telling their neighbors. Many letters attest to this. One group of five relatives living on farms within a radius of 55 miles, each took the lessons at home, then assembled for group practice, to the delight of all members.

One mother thought the lesson period had been timed to suit the convenience of the young mothers, so they could take the lessons while the baby was enjoying the universal afternoon nap.

I have long believed that so-called educational radio programs which attempted to combine entertainment with instruction, could not attain permanency and that actual classroom participation is necessary in radio education if it is to endure. The purpose of this experiment was to prove that highly specialized participation is possible if the radio lessons are adequately planned and supervised.

The radio band course was not supplementary to other courses being taught in school, but was a separate unit of endeavor, controlled entirely from the broadcasting studio. How long such a course could continue before interest began to lag is a matter for conjecture. I believe that ten to fifteen lessons would reach the peak, after which interest would decline because of individual differences among the pupils. Perhaps I am wrong. It might be possible to extend a course through an entire year by so planning the work that a new starting point could be reached at certain periods.

Successfully teaching thousands of students of varying ages to play twelve different musical instruments at the same time is sufficient proof that the field of radio education is far greater than most of us have ever realized. But radio education must not be combined with, or confused with, radio entertainment or both will fail.

I thoroughly agree with the real educator who once said, "Radio education begins when you get pencils and paper in the hands of students and the pencils begin to work." Whether it be pencil, ruler or band instrument, the psychology is the same and the measure of success of all radio education can be determined by the amount of whole-hearted participation engendered.

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The Big Parade

(Continued from page 11)

Oklahoma was more than well represented. The university band, guest band of the day, led the parade and then Stillwater, in gold sweaters and playing like veterans. Miami in two shades of blue, Pieher in scarlet and white, and Sand Springs Home Band made up of watch-charm players mostly, they were so little, and Bristow and Cleveland all did the guest state proud.

Fairfield, Neb., was the one pure spot in the parade so far as color was concerned. These bandsmen wore white uniforms with stiffly-flaring capes. Two bands didn't appear in the parade; they had started on their homeward way. These were from Springsdale, Ark., and Cisco, Texas.

One of the colorful spots in the parade was the four cars in which Pawnee Bill and a group of feathered and blanketed Indians, in from Pawnee with the Pawnee band, rode.

From high office windows all along the street, as the colorful procession moved between tall rows of office buildings, came showers of home-made confetti—bits of white paper—tons of it, making a veritable snow-storm in May time. After the bands had passed and the crowd had thinned, the pavements and sidewalks were frosted with paper, relic of a noon-time carnival.

In addition to the contesting bands and the college guests from Oklahoma University, there were in the parade a half dozen bands from nearby high schools, invited to Tulsa for the occasion, but not participating in the band contest.

As the crowd crumbled, with the passing of the last contingent, all roads seemed to lead to the great Skelly Stadium for the next great event of this eventful day, a day the living citizenship of Tulsa, Oklahoma, will probably never forget.

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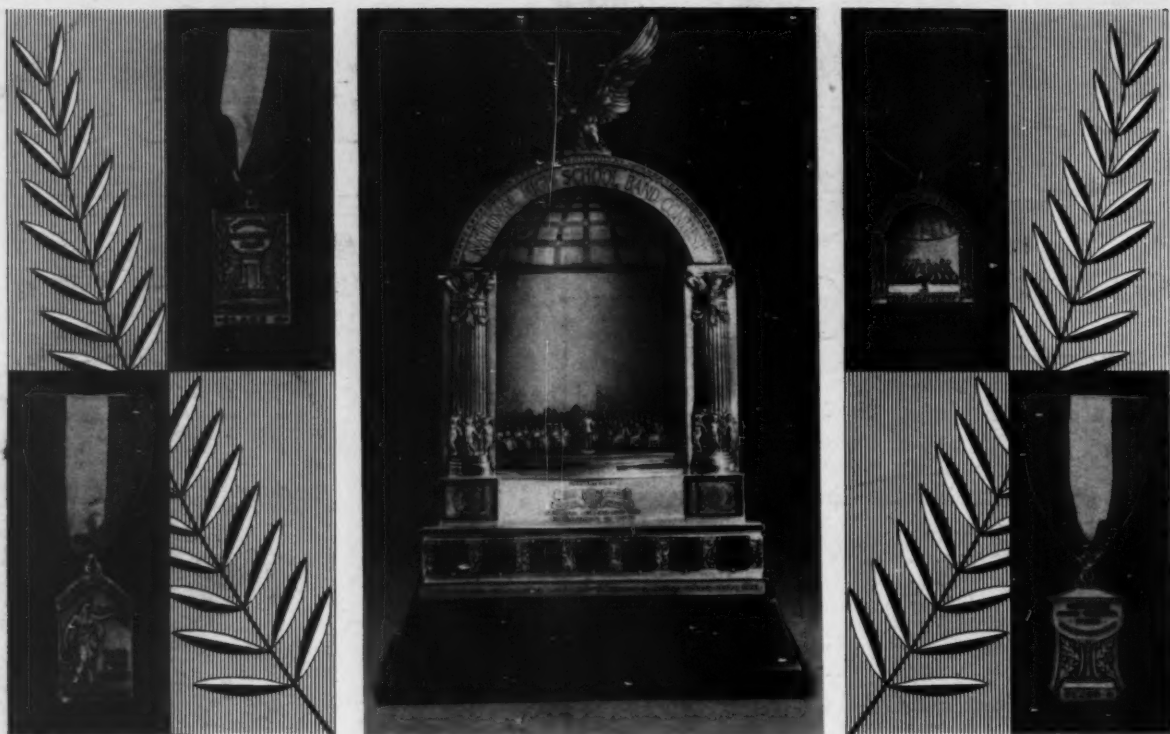
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Among the Class A Bands—Joliet, Illinois, placed first; Marion, Indiana, second; Mason City, Iowa, third and Nicholas Senn of Chicago, fourth.

The Class B winners were the same as last year with Hobart, Indiana, first and the Boys' Vocational School of Lansing, Michigan, second.

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